THE LETTERS OF HELOISE *by* HERBERT CROOKER

20 Cents
OCT. 9, 1920

Dramatic Mirror

THE SCREEN AND STAGE WEEKLY

FLORENCE EVELYN MARTIN

Co-Starring with Guy Empey in the Big Special Production "Oil"

(C) *Lumiere*

Stage Reviews • Song Shops • Portraits

You!!!

Virginia Faire

You!!!

Lois Wilson

You!!!

Clara Kimball Young

Gertrude Olmstead

Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered *you* on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be $10,000.

How few girls realize the fact that beauty is not the only asset to success on the screen. It is only one of the many points which go to making up a girl's qualifications. The greatest advantage for any girl is ambition.

Use this opportunity of doing the same that others have done. Enter this contest and win one of the three contracts offered by the Universal Film Co.

The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at $25 in any jewelry store.

— USE THE COUPONS —

Be sure and use the coupon in the lower left to find out the full details of this wonderful contest. If you personally are not interested in the contest use the voting coupon in the lower right hand corner of this page for some friend of yours and we will immediately advise her that she has been suggested as a candidate for the first three prizes. Every week the mirror will carry this voting coupon which entitles the reader to one vote in this contest.

USE THIS NOW!

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please send me full particulars about your screen contest without obligation on my part.

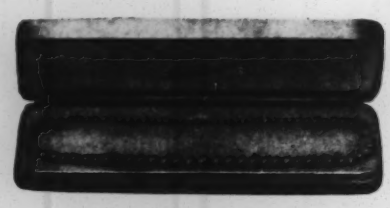
Name .....

Address .....

City ..... State .....

These Beautiful Pearls

Every girl will win a strand of these beautiful Nataline Pearls with only a slight effort. Their value in any jewelry store is $25.



1st Voting Coupon

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please cast this vote in favor of

Name .....

Address .....

City ..... State .....

whom I suggest as the winner.

Published by Dramatic Mirror, Inc., every Friday and dated the following Saturday. Vol. LXXXII, No. 2182. October 9, 1920. $6 a year. Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright. 1920.

Romance—Intrigue—Passion!

The New York critics acclaim

"MADAME X"

"a picture you feel you cannot miss"
N. Y. NEWS

"The famous melodrama, 'Madame X,' made into a film play, won the movie fans completely.

Romance, intrigue, passion—pathos, humor and tragedy, all have been retained in the screen version." N. Y. TELEGRAM

"A story more calculated to appeal to the emotions would be difficult to conceive." N. Y. WORLD

"The film version of 'Madame X' scored heavily at the Capitol." N. Y. EVENING MAIL

"The acme of motion picture presentation in New York City." N. Y. TRIBUNE

This deathless play, that won international fame, lives on the screen, gripping, intense. In the mysterious "Madame X," Pauline Frederick finds the great opportunity of her career. This woman who "killed because she loved"—what love had drawn her back from the demi-monde of Buenos Ayres to Paris, the city of her youth? Don't miss this intense picture when it comes to your theatre!

"MADAME X"

Directed by Frank Lloyd

Produced by GOLDWYN PICTURES Corporation

Popular with Stage and Screen People

A tongue hangs out on many a trail—

Hiking, packing, "carrying," tracking—every camper knows how long the trail stretches out when you're thirsty and a bit fagged, too.

Borden's Coffee condensed with Milk and Sugar—out in the open—sounds good and tastes good. All the necessities for fifteen or twenty refreshing cups of smooth amber coffee—already "creamed and sugared" and contained in one compact can.

It's easy enough to get boiling water—*you* furnish a match and nature will provide the fire-wood and water.

It takes just a minute to make and it goes a long way.

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Borden Building New York City

Borden's Coffee
Coffee without waste
Condensed with Milk and Sugar

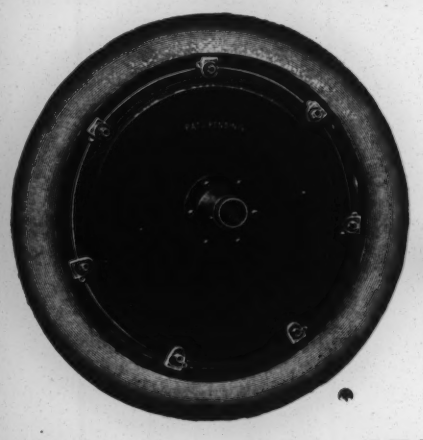
The Illusion of Refinement

would be destroyed by a hairy skin. Long ago a famous French chemist, Dr. X. Bazin, provided the means to banish this reminder of our jungle ancestry. His depilatory, X-BAZIN, cannot be improved upon. It is a fragrant powder, antiseptic, non-irritant; quick and thorough in effect. Satisfaction or your money back.

50c and $1 at drug and dept. stores. The new, economical $1 size includes complete mixing outfit. Send 10c for TRIAL SAMPLE and booklet.

HALL & RUCKEL, 115 Waverly Pl., N. Y.

X-BAZIN
Famous *FRENCH* Depilatory
for removing hair



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(*Demountable Rim*)
METAL WHEELS

METAL WHEELS
Are Acknowledged Strongest

BARBER DISC STEEL WHEELS
Combine Strength and Resiliency

Strength—
practically indestructible.

Resilient—
load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

Demountable—
rims of standard types, proven worthy in service.

Weight—
practically the same as wood wheels.

Appearance—
graceful — substantial — distinctive.

Cleanly—
only a flat surface to wash.

Economy—
avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

Speed—
plain surface lessens air resistance.

Accessible—
Tire valve reached without bodily contortions or annoyance of trap doors.

Adaptable—
replaces wood spokes, utilizing regular wood wheel hub assembly.

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THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

Published by

DRAMATIC MIRROR

133 W. 44th St. New York

The Parisienne Accepts the Nataline Pearl as the Genuine—

A fashionable Parisienne is invariably careful in her choice of gems. Monsieur Nataline's latest creation has solved Madame's pearl problem.

Today, Madame may wear her Nataline pearls with the feeling of security, in knowing that they cannot be distinguished from the strand worth thousands.

The most exclusive jewelers of Paris display Nataline Pearls which are exact reproductions of the originals kept in their vaults.

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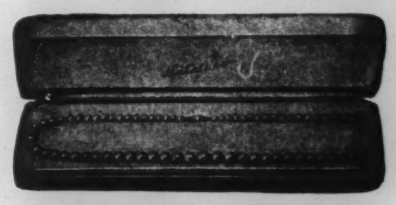
From $35 to $500 the strand



MILO

This duplicate of the genuine has puzzled experts. It is truly an achievement.

In beautiful velvet case and gold clasp—21" length, $30 —with diamond clasp, $50

Nataline Pearl Co.—15 Maiden Lane—New York City

MARGUERITE COURTOT

The winsome little screen artist who is being featured with George B. Seitz in "Pirate Gold" and other serials for Pathe, in which she is winning hosts of new friends by her delightful portrayals of fearless young heroines.

Broadway Buzz

FROM LOUIS R. REID

SCRATCH a Socialist and you're apt to find a millionaire. Here is our friend Morris Hillquit, reported to have been assessed for $100,000 personal property.

. . .

Oh, So Appropriate

And who do you think is to introduce a bill in Congress to make crooked baseball a Federal crime? You guessed it the first time. A man named Mudd—Representative Sydney E. Mudd, of Maryland.

. . .

You May

Sir:—May I not call your attention to the fact that the little Indiana town which boasts a sign reading: "Fish Dinners and Boats to Rent," has nothing on this village of ours? A shop window on Ninth Avenue bears this intriguing legend: "Sea Food, Furniture and Baggage Repaired."

DE GUSTIBUS.

. . .

Referred Back to Herb Cooper

Sir: I, Walter J. Kingsley, than whom there is no than whomer in all the Palace Theater building, take exception to the 'perfect vaudeville bill' as prepared by Herb Crooker. No bill can be really complete unless it includes STICKNEY'S COMEDY HENS, THE FLYING GINSBERGS and THE TOSSING BOSTONS.

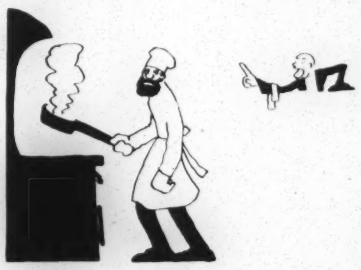
I am,

WALTER J. KINGSLEY

. . .

The McGraw Jokes

are too much with us. Early and late they lay waste our powers of endurance. But the best one we have heard is that which concerns an actor who entered a cheap restaurant and said to the waiter "A lamb stew." Whereupon, the waiter yelled in the



direction of the kitchen: "One McGraw."

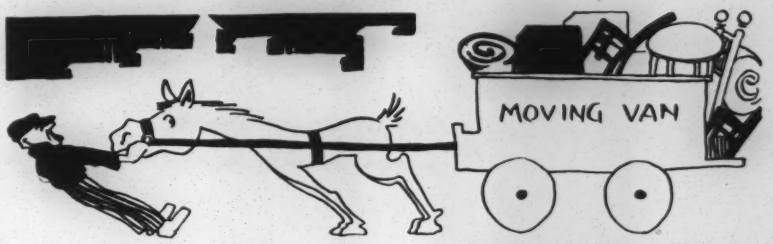
. . .

And Now It Is Erie, Pa.

Erie, Pa. has just joined the list of towns which have received the jibes of playwrights and librettists in countless attractions and which include Hoboken, Walla Walla, Keokuk, Kalmazoo, Oshkosh, Brooklyn, Troy, Peoria and Dubuque. Edgar Selwyn joins the Harry B. Smith ranks and in "The Mirage" holds Erie up to ridicule to the delight of the most recent of New Yorkers but the older inhabitants fail to see anything funny in the Selwynian ridicule. They know that Erie, despite the strawberry festivals which Mr. Selwyn alone insists are a feature of her life, is as interesting as New York at present.

. . .

Do you remember when you used to go to minstrel shows?



Kreisler and Zimbalist have gone to the bank;
Elman is now on his way.
Musical artists have found that it pays
To write a musical,
Romantic revusical—
But oh very musical play.

. . .

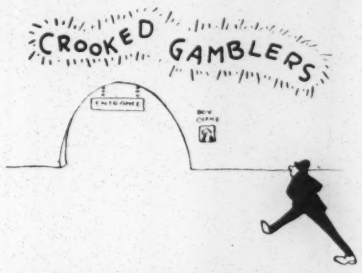
A Glutton for Punishment

A woman in Middletown, N. Y., has just obtained a separation from her husband because he went to bed with two shotguns.

. . .

A Prophetic Title

A. H. Woods and Samuel Shipman, producer and author of "Crooked Gamblers" undoubtedly



believe that the baseball scandal aired so widely in the public prints is the best kind of publicity for their attraction. So much for the ill wind that blows from Chicago. It will probably save the play from an early grave in Cain's cemetery.

. . .

Consult the Files!

"Stone then left New York," writes Charles Pike Sawyer in the usually accurate Evening Post, "and went to London, where he made a great hit, and remained there for several years, coming back to this country, where he and his partner, the late David Montgomery, made their famous hit in that delightful play 'The Wizard of Oz,' with Stone as the Scarecrow, his greatest part; Montgomery, as the Tin Woodman. . . . the Barrison girl, with 'I Can't Do That Sum,' and the delightful Victor Herbert music. That piece should be revived."

The item has a sentimental interest save for the fact that 'I Can't Do That Sum" was sung in "Babes in Toyland" and the music of "The Wizard of Oz" was written by Paul Tietjens.

. . .

Perhaps, He Prefers to Be Than to See Red

"The color red has been very useful on the stage," postcards J. B. K. "It saves thinking. You can get an idea of Valeska Suratt in 'Scarlet' without even troubling to buy seats."

. . .

At Broadway and 42d Street

"Where can I find Attell?" asked the detective of the sport.

"Secaucus."

"See who?"

"Secaucus, Secaucus."

"Oh, Secaucus. You know, I thought you said at first 'See Rothstein.'"

"McMullin, Risberg and Felsch, indicted White Sox, hire a lawyer and announce they will fight to exonerate themselves of the charge of throwing the World Series games to Cincinnati." (News item.)

We may be suspected, there's someone to blame;
It's certain, the others did welch,
We hope to be guiltless of throwing the game
Said McMullin and Risberg and Felsch.

. . .

The Socialists will try now to claim that Speaker Sweet found something under his pillow, too.

. . .

It's Now Call the Lawyer

Willie Pogany, scenic artist has begun suit against David Belasco, Charles Frohman, Inc., and Fania Marinoff for $200,000 because, he alleges, they hold him up to ridicule by the use of his name in "Call the Doctor."

. . .

Suggestion to Mr. Briggs for his "The Days of Real Sport" series: "Snow fell in Birchwood, Wis., Thursday, and schools were dismissed Friday because of the cold."—News Item.

. . .

Just What Are They?

The management of the National Winter Garden in East Houston Street announces that next week it will present the "Follies of the Lower East Side."

. . .

There's a report that talking pictures are coming out again. Is this merely talk?

. . .

Original, at Any Rate

are these new producers who open offices in Park Row and who must be reached, as are other business men

downtown, with the aid of Mr. Belmont's straps. One would think that the plays of the new concern would deal with the newspaper world or big business but, strange to relate, its first enterprise is to be called "The Mandarin."

. . .

"ROOSTER SAVES COX" headlines in the Evening World, contributing, as it were to the gayety of a nation.

Said Edward Swann to Abe Attell,
"Were you in the White Sox 'sell'?"
Said Abe Attell to Edward Swann
"I think I must be moving on."

. . .

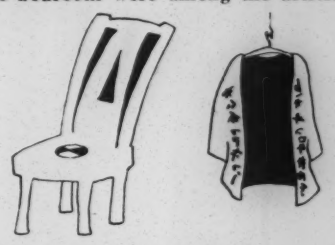
Page Henry Miller

"After seeing a performance of "The Tavern," observes Bernie, "I have come to the conclusion that it is about time for a revival of 'The Rainbow,' for the rain begins when the curtain rises on the first act and it continues to pour and pour and pour until the final fall."

. . .

Bloody Awful!

The chair in which Elwell was found dying from a bullet wound and the kimono which was later found in his bedroom were among the articles



X MARKS THE SPOT

of the murdered turfman which were auctioned off Wednesday. The unromantic picture might be even more complete were the hammer used in the Wilkens murder, the table at which Stanford White sat on the roof of Madison Square Garden when he was shot by Harry Thaw, the tumbler which contained the poison in the Mrs. Kate Adams-Harry Cornish murder, and the arm chair in which Dr. Carman sat when he was murdered, also placed on sale.

. . .

"The Man Higher Up" is again with us. Why isn't this popular figure of newspaper romance used to lend curiosity in a mystery melodrama? The identity of such a character would fool even the wiseacres of an opening night.

. . .

The Inspiration's Gone

"What has become of the chorus girl?" asks Submerged Tenth. "She never seems to be doing anything sensational any more. Does she feel that she cannot hope to live up to Avery Hopwood's 'Gold Diggers' or have the press agents lost all their enterprise and imagination?"

. . .

"From my information," Judge Gary is clearing his throat, "I consider the steel industry in a healthy condition." Ripe for another strike, perhaps.

. . .

Only One Reply

"The Dreamer," shouts the press agent, "deals with contemporary New York life and affords Mr. Carr a wholly sympathetic role." And what does the obvious humorist reply? Why, of course, a play dealing with contemporary New York must necessarily afford any actor a wholly sympathetic role.

. . .

"What's the dope on the election?"
"Go to the drug stores—they're giving it out."

Dramatic MIRROR *and* THEATRE WORLD

Combined!!

To the Readers

of both Dramatic Mirror and Theatre World we are making this announcement knowing that the combination gives them the finest possible publication devoted to every phase of the theatre and screen.

To the Advertisers

of both these publications we announce that, notwithstanding the combined circulation, makes "Dramatic Mirror and Theatre World" far and away the leader in its field. The advertising rates will, for the present, remain the same.

The Editor - - - - - S. Jay Kaufman

Through this consolidation, S. Jay Kaufman becomes the editor-in-chief. Mr. Kaufman's reputation as one of America's greatest journalists is international. His knowledge is practical—he has written successfully for the theatre and motion pictures. He is the writer of "Round the Town" a column which appears every evening in the New York Evening Globe. He is one of America's leading dramatic critics and the author of many plays and sketches.

Next week's Mirror is the first combined number. It will be out in New York, Thursday, Oct. 14th, and will contain the issue of Theatre World that would have been dated Oct. 9th.

H. A. Wyckoff

PUBLISHER DRAMATIC MIRROR AND THEATRE WORLD

133 West 44th Street **New York City**

Play Is the Thing

By Viola Dana

ALL work and no play makes Jill a dull girl. Most everyone will admit the truth of that even though we are now living in an era where it seems that it is all work and very little play. You cannot keep hitting up your system on all six, and keep at that speed without having something go snap.

A person's mental and physical being can readily be compared to a high-powered automobile, whose cogs must be kept constantly lubricated to get the maximum of power. Neglect this and your machine will give you trouble, and will stall you on the highway. And it is so with the human body. If one gives all his waking moments to work that means intense mental concentration and neglects the oil and gas in the guise of relaxation and play, the breakdown is bound to occur. The good old family doctor will tell you so, at least.

The American business man and woman are intensely active and nervous individuals. The constant

Chase After Money

—the constant strain to beat their neighbor to it in worldly possessions, has made us a nation of neurasthenics. There is only one remedy for this—play, and plenty of it.

Notwithstanding the general opinion about the easy life of the motion picture actress, it has become one of the most exacting of the professions. Concentration on the character being depicted is a very vital necessity to the ultimate artistic and dramatic finish of the picture. In many instances you must

Live a Character

for many weeks until the completion of the picture, and when the last scene is taken, you must play—and play hard as you have been working.

The American people have not as yet absorbed the spirit of work that is a part of the nature of the working Englishman and Frenchman. To them work is just as serious as is their play, and they do not let either of these pursuits interfere with one another.

In England the head of the concern to the lowliest office boy have their several hours of relaxation during the day and they never omit their daily tea, whether it be at the office or at their home. In France the Frenchman makes his

Daily Trip to the Cafes

on the Boulevards and there watches the world go by, and for the time forgetting that there is anything else on the mind but vin rouge and the wonderfully gowned Parisiennes that pass in review.

Can you imagine for a moment an American doing the same thing? Have you ever seen an office in our great and glorious country stop work at noon and spend three hours for lunch and then have tea at four? Have you ever seen the men and women of the office sitting on Riverside Drive on an afternoon and watch the boats on the Hudson or the smart motors rolling along? You have not and neither have I.

Should a healthy young woman who is full of life and pep go out and play, it immediately sets the tongues of the Mesdames Grundys a-wagging. But the ones who do the most gossiping and who hold up their hands in holy horror at the dances now prevalent and the joyous jazzy tunes

Are the Ones Who Work

from morning to night without giving a thought to the fact that there are other things in life than holding their beaks (I hate the word nose) to the grindstone and criticizing others who are wise enough to know that there is some joy in life, and have the courage and the vitality to oil the system that needs it.

What is more exhilarating than to abandon one's self to all those pleasures, that tend towards relaxation from a daily grind—for no matter how you love your work, and how interesting it may be, there comes a time when it becomes a monotonous sameness. Oh, so monotonous! When you come to that frame of mind you become a bore to everyone around and to yourself. That is the time to stop work and look for play.

Since a child I have been on the stage and later on the screen and there is nothing more tiresome and nerve-racking than the

Constant Rehearsals

of scenes until you become letter perfect in the part you are to portray. And it is twice as hard in rehearsing the many scenes that go to make up a photodrama. The lens of the camera is no respecter of persons, and for that reason you must respect the all-seeing eye of the lens. By the time you have rehearsed the scenes and they have been "shot" the reaction is felt. You long for something to divert your mind. What more natural than to look for something that will divert it in a pleasant manner?

There are many, many ways of seeking pleasure—a healthy pleasure that will carry you to an extreme—for no matter if it be work or pleasure, if carried to the extreme may prove detrimental—a day at the seashore, a ramble through the country, a climb up the mountainside, golfing, or a dance to the accompaniment of good jazzy music that quickens the blood and makes you feel that life is worth while living after all.

I would like to see the people of this country get into the

Pleasant Continental Way

of not taking their work so seriously and giving more time to their play. It would rejuvenate them and stop the mad worship of Mammon, and the breathless race of trying to make the money mills grind, and grind, and in so doing snuff out all individuality.

That is why I like Los Angeles and its environs. You can give free vent to your feelings and run the gauntlet of pleasure and throw the cares of your everyday life to the winds. The West spells freedom—freedom to play as much as you please without the hindrance of strict conventions that encompass one in the East.

Can you appear on the beach in the East in a comfortable one-piece bathing suit and enjoy the surf without being dragged down and hindered by heavy skirts and falling stockings? You cannot.

On the sands of the Pacific the

One Piece Bathing Suit

is hardly noticed. You are noticed though if you appear on the beach in an Eastern suit.

You can play out on the Coast to your heart's content. Conventionalities are thrown to the winds. Should you want to live close to nature, all you have to do is to jump in your car and make for one of those inaccessible places in the mountains, pitch your tents and live a care free life. If you happen to be near one of those rushing bubbling mountain streams what is going to stop you from bathing in the waters au natural, as God intended his creatures to do, before Paris and New York styles were invented.

I am a great believer in dancing. Dance and the world dances with you, but sit alone and you become a wall flower. I think that the person or persons who invented jazz have conferred a boon on a stagnant people.

What Is More Pleasant

than to keep time to the joyous sounds of a saxaphone and the raggy tones of the trombone and cornet. To watch dancers everywhere is to see happy faces and the utter abandon of all lifes worries and cares for the time being.

Play to me is the elixir of life. Shakespeare usually knew what he was talking about, and he was an inveterate player. We have surrounded him with a sort of halo because he wrote tragedies and we never stop to think that he was a very human kind of human being. For that reason he knew what human beings needed and he advocated play for them. To be sure he wrote tragedies, but he also wrote comedies and furthermore he *played* them. It would be hard to imagine anyone playing one of those rollicking Shakespearean comedies without being an expert at the art of play.

Shakespeare once made a remark that "the play's the thing! He meant play in every form is what the human mind wants. I know from my own personal viewpoint that if I did not play as much as I work, life would indeed be a dreary affair.

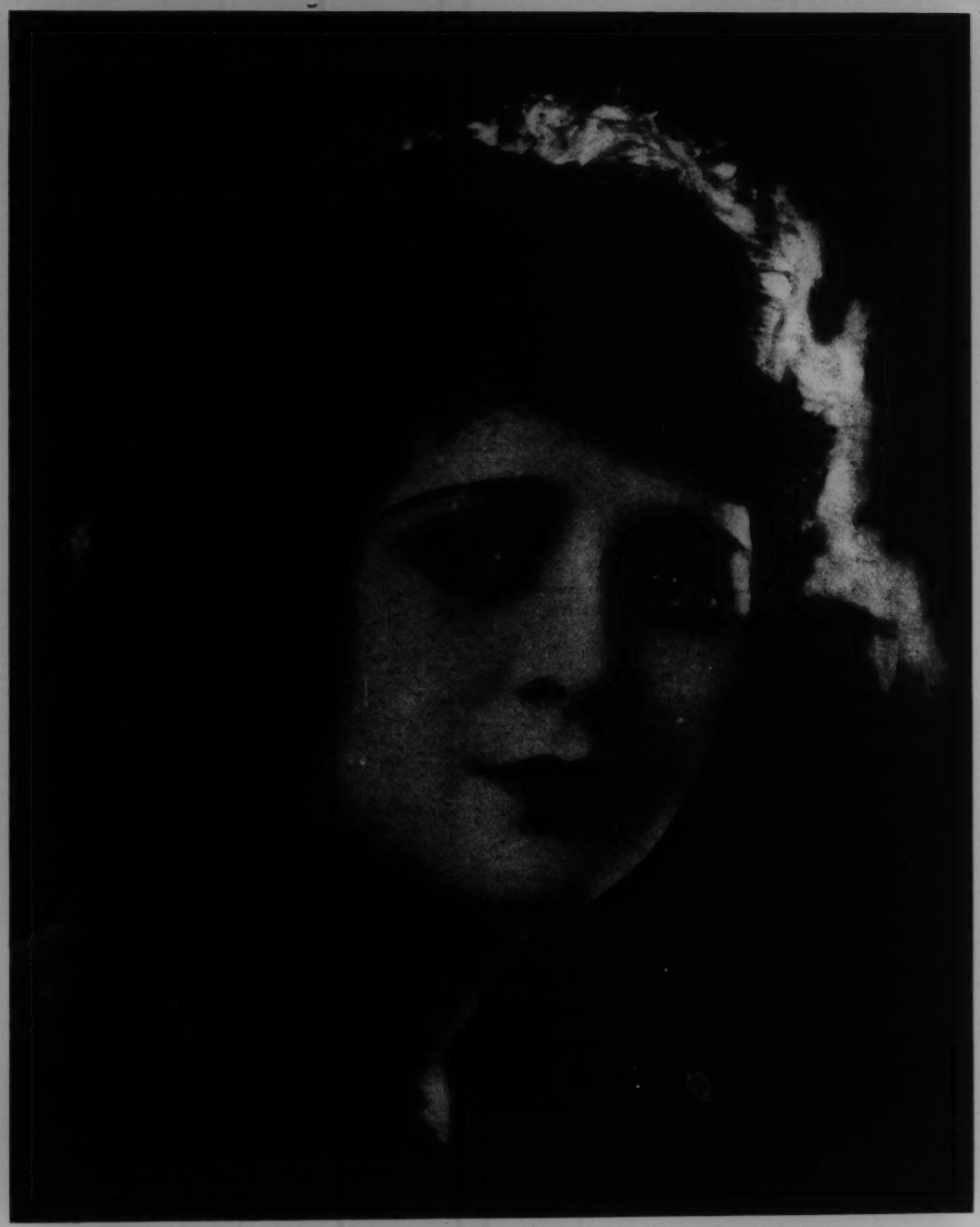
I wish I could be the apostle of play—that we could make this nation the epitome of play in all its forms. I think if some of our legislators in Washington would take play more into consideration than the curtailment of healthy pleasures we would soon be

Rid of the Element

that are always decrying our country.

I like to take a broad, philosophical view of life—it means so much for one's peace of mind. If in my small and humble way I can instill in the minds of my audiences through the medium of the screen this philosophy of mine, I will feel that I have tried to do something for humanity other than making them weep and feel as if life was a hard taskmaster.

Play—play all you can.



MARGUERITE DE LA MOTTE

The charming young actress who is one of the featured members of the cast in Metro's production of the Drury Lane melodrama, "The Hope"

THE NEW PLAYS ON BROADWAY

"Mecca" Gorgeous — Mme. Hammer Appears—"The Mirage" a New "Easiest Way"—"The Treasure" Opens—Other New Plays

"MECCA"

Gorgeous and Moving Spectacle of Old Cairo

Musical extravaganza in three acts, by Oscar Asche. Music by Percy E. Fletcher. Dances arranged by Michel Fokine. Staged by E. Lyall Swete. Costumes by Schneider-Anderson. Scenery by the Harkers. Produced by Comstock and Gest, at the Century Theater, Oct. 4.

Abdullah .....John Nicholson
Prince Nur Al-Din.....Herbert Grimwood
The Sultan.....Orville R. Caldwell
Ali Shar .....Lionel Braham
Zummurud .....Hannah Toback
Abu Yaksan.....John Doran
Zarka .....Kate Mayhew
Sharazad .....Gladys Hanson
Wei San Wei.....Thomas Leary
Wei Wa Shi.....Ida Mulle
A Singer of the Pilgrims..Harry L. Reese
Dancing Girl.....Martha Lorber

The Oriental spectacle—bigger and better than ever, as Mr. Gest's posters could truthfully shout—is again with us. This time it takes the occasion of a world premiere. Written and assembled by a battalion of artists and showmen—the distinction is not marked in this case—"Mecca" may be classed as the most gorgeous extravaganza of its time. As a blaze of color and movement, as a thing of tonal beauty it is only outranked by the "Scheherazade" of the Diaghileff Ballet Russe. As a glittering tapestry of pagan abandon it even takes its place with the Oriental chef d'oeuvre of Diaghileff.

Fokine deserves most of the credit for the optic appeal of "Mecca." His "Bacchanal" at the end of the second act, performed on rows of stairs against the greenish background of an old Egyptian palace with its mummies and pillars, was a thing of superlative beauty. It took one's breath in its rapidity of movement, its startling eroticism, its sensuousness and spontaneity. It was more than a fleshly riot. It was a fleshly revolution, at the end of which all participants had succumbed.

The story was a conventional adaptation out of the Arabian Nights, telling the tale of the passionate Sultan who loved a girl of the people. With a succession of plottings and hair-breadth escapes, it moved its picturesque way to music frequently haunting but always Occidental. All the bizarre colors of the East were woven and interwoven into the scenes, and the charm of the Orient was expressed again and again in the action and the characters.

Lionel Braham bellowed magnificently as the braggart wrestler whose daughter became a Sultan's bride. *Gladys Hanson* was a stately and eloquent vengeance-seeker of Cairo. *Herbert Grimwood* was the wicked pretender to the throne. *Hannah Toback* displayed a warm soprano as the bride. *Thomas Leary* gave a vivid sketch of a Chinese conspirator, while *Ida Mulle* gave a richly pantomimic exhibition as his wife.

LOUIS R. REID.

"HEDDA GABLER"

Mme. Hammer Appears as Ibsen Heroine at the Little

Play in four acts, by Henrik Ibsen. Directed by Mme. Hammer. Produced by Laurence Clarke at the Little Theater, Oct. 4.

George Tesman.....Charles Laite
Hedda Tesman.....Borgny Hammer
Juliana Tesman.....Mae Edwards
Mrs. Elvsted.....Mercedes Desmore
Judge Brack.....Rolf Fjell
Eilert Lovborg.....Geoffrey C. Stein
Berta .....Ellen Prom

Broadway is very infrequently favored with an opportunity to share the trials and tribulations of that most elusive of all Ibsen's heroines, Hedda Gabler, and it is therefore a matter of some importance that *Madame Borgny Hammer*, an actress of Ibsen's own nationality, trained in the traditions of the Norwegian theater, should elect to open her New York season with a production of Hedda. *Madame Hammer* is an actress of unquestionable power, and her interpretation of Hedda is interesting from several angles. She endows her with a warmth and dignity that are as unusual as they are sympathetic.

Rolf Fjell, slightly handicapped by his accent, gives an almost equally interesting performance of Judge Brack. He makes of the Judge a rather jovial person without a touch of the customary sinisterness which overhangs him. *Mercedes Desmore* is a picturesque and appealing Thea, and *Geoffrey Stein* gives a finely restrained performance of Eilert.

It is unfortunate that the Tesman in the case is not equally well cast. *Charles Laite*, who essays the part, is totally unfitted for it and throws the cast distinctly out of balance.

JOHN J. MARTIN.

"THE MIRAGE"

Edgar Selwyn Rewrites "The Easiest Way"

Play in three acts by Edgar Selwyn. Staged by the author. Gowns by Madame Francis. Produced by the Selwyns, at the Times Square Theater, Sept. 30.

Betty Bond.....Florence Nash
Mack.....Mildred Whitney
Mrs. Irene Moreland.....Florence Reed
Wallace (Wally) Stuart...Reginald Mason
Ruth Martin.....Alison Bradshaw
Mrs. Martin.....Catharine Proctor
Chester (Chet) Martin..William Williams
Al Manning.....Alan Dinehart
Henry M. Galt.....Malcolm Williams
Edward Godding.....George Le Soir

There may have been a deep desire on the part of Edgar Selwyn to fit the mood of his new play to the name of his new theater. Otherwise there would seem little inspiration for the writing at this late, post-Walter day of "The Mirage." The drama, theatrically effective at certain intervals, is a 1920 version of "The Easiest Way," but it lacks the gripping relentlessness, the cumulative suspense, the stirring realism of the Walter drama.

The play serves up the familiar idea of the small town girl who, after a period of vicissitudes, follows the line of least resistance. She becomes the plaything of a millionaire who installs her in luxury. And she is living in comparative happiness until the sweetheart of the small town days, now rich and still sentimental turns up, and begs her to return home with him.

The situation in which he confronts her at her task of entertaining the millionaire's business friends is good theater as Mr. Selwyn himself might say. It could not be otherwise. However, it is to be regretted that the author, a man of originality and discrimination, could not have found a new twist to the old tale. Why not allow Irene—pronounced Renè by her gold-digger friends—to accompany the good little boy back to Erie at the end of the first act and show her reactions to Erie and Erie's reactions to her in the succeeding acts. As it is, Irene remembers the case of Laura Murdock and stays behind with the tainted moneybags.

Florence Reed was strident and theatrical in the leading role. The play would have proved far more convincing had she restrained her emotion more. *Malcolm Williams* was excellent as the libidinous millionaire. *Alan Dinehart* gave vitality and sincerity to the role of the small town hero in spite of the gaudy speeches which he was forced to deliver. *Florence Nash* was obvious as a gold-digger.

LOUIS R. REID.

"THREE LIVE GHOSTS"

Well Acted Comedy of Returned Soldiers

Farce comedy in three acts, by Frederic Isham, from Isham's novel of the same name. Produced by Max Marcin, at the Greenwich Village Theater, Sept. 29.

Mrs. Gubbins.....Beryl Mercer
Peggy Woofers.....Beatrice Miller
Bolton.....Emmett Shackelford
Jimmy Gubbins.....Charles McNaughton
William Foster.....Percy Helton
Spoofy.....Cyril Chadwick
Rose Gordon.....Flora Sheffield
Briggs of Scotland Yard..Charles Dalton
Benson.....Arthur Metcalfe
Lady Leicester.....Mercedes Desmore

With a farcical comedy, expertly acted and possessing not a little humor, Max Marcin joins the producers who are endeavoring to be as courageous as they are unconventional. The timid and usual thing for Mr. Marcin to have done with "Three Live Ghosts" is to have transferred its atmosphere from the trappings of war to those of commerce and homespun domesticity. It could have been done easily. And the result would probably be a far more profitable enterprise. But the producer clung to his original scheme of things, and so "Three Live Ghosts" is "another war play." But it is a war play that is brisk and entertaining throughout.

Much of its liveliness and charm lies in the performance of *Charles McNaughton*, who is Bert of "The Better 'Ole" turned civilian—an agreeable, picturesque soldier who has returned home to England from a German prison camp, accompanied by two pals, one of whom is shell-shocked, and the other is wanted by the police. His mother, played with zest and flavor by *Beryl Mercer*, is a rum-soaked individual, who has been enjoying his insurance. To straighten out the tangle created at home becomes his sole task—and it is a tangle of more than the customary farce-comedy complications.

Cyril Chadwick as the shell-shocked hero, *Charles Dalton* as a detective, *Flora Sheffield*, *Emmet Shackleford* and *Percy Helton* contributed excellent performance.

LOUIS R. REID.

"THE TREASURE"

Theater Guild Produces Comedy by Pinski

Comedy in four acts by David Pinski. Translated by Ludwig Lewisohn. Staged by Emanuel Reicher. Produced by the Theater Guild at the Garrick Theater, Oct. 4.

Chone.....Dudley Digges
Jachne-Braine.....Helen Westley
Tille.....Celia Adler
Judke.....Fred Eric
The Marriage Broker.....Edgar Stehli
Soskin.....Henry Travers
President of the Community.....
Erskine Sanford

"Sympathetically and thoughtfully staged," wrote Prof. Baker, of "The Treasure," according to a note in the Garrick Theater program, "it would certainly produce a strong impression." Prof. Baker hit the nail squarely on the head. Under the guidance of Emanuel Reicher, the Theater Guild has given the play a production, which at the least is "sympathetic and thoughtful," and the result is even more than a "strong impression." It without question ranks at the top of the Guild's achievement to date.

Mr. Pinski has set forth a folk tale that is at once realistic and satiric. It depicts the awful consequences in the house of a grave-digger when his half-witted son unearths a few pieces of gold while burying his dog, and when his imaginative daughter spreads abroad the rumor that a treasure has been discovered. The entire community is upheaved, first with trying to claim a share of the spoils and later with trying to find more gold in the graveyard. It is told with a rare humor, a satire that is never more applicable to the com-

(*Continued on page* 664)

20 YEARS AGO TODAY

"Lost River" Opens at the Fourteenth Street Theater with Cast Including William Courtleigh, James Lackaye, Thais Lawton, and Mabel Taliferro.

Mansfield Produces "Henry V" at the Garden Theater.

"Self and Lady" with Cast Including Fritz Williams, E. M. Holland, Arnold Daly, Isabel Irving, Maggie Holloway, Fisher and May Robson.

5 YEARS AGO TODAY

Grace George Revives "The New York Idea" at the Playhouse.

"Princess Pat" Is Produced at the Cort with Cast Headed by Eleanor Painter.

Lubin Releases "Tillie's Tomato Surprise" Starring Marie Dressler.

Mrs. Fiske Appears as Becky Sharpe in Edison's Film Version of "Vanity Fair" from the Thackeray novel.

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BAYES & SIMONDS

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AVALON
BY AL. JOLSON AND VINCE ROSE

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HOLD ME
THE SEASON'S SENSATIONAL FOX TROT HIT
BY ART HICKMAN & BEN BLACK

NOBODY TO LOVE
A NOVELTY HIT SONG
BY GUS KAHN & GEO. W. MEYER

LA VEEDA
A CASTILLIAN FOX TROT SONG HIT
BY ALDEN & VINCENT

HIAWATHA'S MELODY OF LOVE
BRYAN AND MEYERS
WALTZ SONG HIT

SPRINGTIME
A BRAND NEW BALLAD HIT
BY GUS KAHN & ANATOL FRIEDLAND

CAN YOU TELL
A NEW SONG
BY ALEX SULLIVAN, RAY MILLER, LOUIS HANDMAN

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AT THE BIG VAUDEVILLE HOUSES

Singers Score at Palace—Karyl Norman at the Riverside—Alhambra Bill Pleases—Chicago Vaudeville

GOOD BILL AT THE PALACE

Margaret Young and Yvette Rugel Share Honors

With the arrival of the first touch of Autumnal theater weather, the Palace bill Monday night played to the usual capacity night gathering with the back rail housing a good sprinkling of standees. The bill itself was cleverly arranged to bring out the best of its entertaining value with the stellar honors being about evenly divided between the two single singing specialties, *Margaret Young* and *Yvette Rugel.*

The former leans more toward character numbers and with the passing of some of the best female character vocalists from a vaudeville to the musical shows, *Miss Young* stands out at present as the sole star of her division in the variety field. Her numbers included—*Don't Take Away Those Blues, Oh By Jingo*—and *I've Got a A Bimbo.*

Miss Rugel has a new offering, since last reviewed in these columns and she too has become an individualist in her line of stage endeavor, insofar as vaudeville is concerned. *Miss Rugel* should continue in vaudeville indefinitely, for she is a rarity in that field. Her songs in rotation were *You'd Be Surprised, Sweet Summer Breeze, Peggy, Kiss Me, You Don't Know What You're Missin', Way Down Upon The Swanee River, Beautiful Wonderful Waltz* and *Sahara Rose.*

The *Marconi Brothers* with the accordeons are well known at the Palace and the house was thoroughly satisfied with their routine when they had completed. The George Choos production "Little Cottage" was reasonably well liked, the best of the song routine being *Happy Holidays* with the girls dressed in accord with the lyric, displaying some dazzling creations by *Mahieu.*

Elinore and Williams followed with a James Madison skit and the comedy offering contrasted nicely with the preceding turn, spicing up the show in perfect shape. *Williams* sang *Give the Babies a Bottle* which was well received.

Intermission opened with *Wilton Sisters,* the introductory number being a lullaby followed by a flute solo by *Rose Wilton.* Doubling with violin and piano the couple rendered *Alice Blue Gown,* from "Irene." A routine of "Blues" was utilized for a finale and the turn encored with a touch of toe dancing which returned them a good hand.

Valeska Suratt came next aided and abetted by *John McFarland* and *Jack Hayden et al.* in "Scarlet" a sketch that runs somewhat below the *Suratt* vaudeville standard.

"Pedestrianism" an origination *of George Brown's* closed the bill. This is a rather unique offering and while interesting to a high degree carried a fund of comedy. The *Belli Brothers,* acrobats, opened the show.

WYNN.

ETHEL COOPER

Now engaged in the publication of her latest song number, "Drifting." Miss Cooper was born in a little Texas town twenty-six years ago and at a very early age began to dream of being a poet, an actress, a writer. But being second of a large family of children circumstances delayed her ambition's fulfilment. While living in Washington, D. C., a chance remark led to her writing "The Danger in the Twinkle of Her Eye." Later she also wrote "Mounting Upward Toward the Sky" and "Drifting"

BIG PROGRAM AT THE RIVERSIDE

Eddie Leonard and Creole Fashion Plate Headline

Twice the new show at the Riverside came to a complete stop, Monday night; once for *Eddie Leonard* and again for *Karyl Norman.* The other acts, however, received a full share of applause. The order of the program was almost entirely reversed, but with excellent results. *Daly and Berlew* opened in a 1920 cycle of dances staged by *Jack Daly,* and they pleased greatly. The *Jack Hughes Duo* gave a somewhat conventional but expert program of classic and popular music.

Beatrice Herford presented her original program of humorous readings and was recalled twice. She gave, as usual, the impression of being in a drawing room and gained her laughs in a manner which many players might imitate to their advantage. *Eddie Leonard* is not afraid to share honors with his company, for he permitted *Stewart and Olive* to take many encores. He himself is just as ingratiating as ever and his suave singing of his own songs is soothing and delightful. His special hits were *When I Die, I Don't Care Where I Go* and *Roly-Poly. Karyl Norman,* "The Creole Fashion Plate" has been outfitted anew and is handsomer than ever. There is possibly no better female impersonator on the stage, nor one who is more painstaking.

Brown and O'Donnell present good entertainment in a number entitled "Profiteering for Fun" and create many laughs with their chatter and jests. Always delightful is the act offered by *Maud Lambert,* the engaging musical comedy favorite and prima donna and *Ernest R. Ball,* the popular composer. It is a great treat to hear these two musicians doing *Mr. Ball's* well-known compositions. They appear to enjoy themselves, and *Mr. Ball's* capers and pranks are as daring as they are funny. *Mr. Ball's* new composition, *Trail to Home, Sweet Home,* was played as an exit march.

The bill came to a successful end with "Practice," a novelty by *Johnson, Baker* and *Johnson.* SOBEL.

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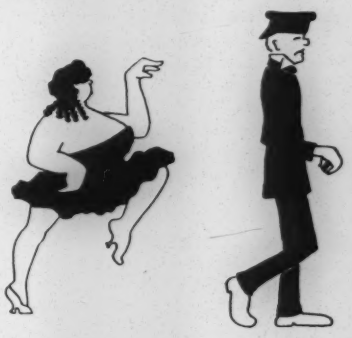
GALA PROGRAM AT THE ALHAMBRA

Every Act Wins Hearty Approval at Harlem House

Apropos of the passing of the Merchants' Carnival, this week's Alhambra program presents a brilliant array of stars.

Oakes and Delour, the opening number, contrary to the many dancing acts that claim to be novel and then disappoint the audience, prove an artistic surprise and treat to the audience.

Frank Mullane, bubbling over with clean Irish mirth, made his audience feel the same way. *Mr. Mullane* is evidently a favorite with the Harlemites.



There was not a really dry moment in "Extra Dry," featuring *Jack Fairbanks* and *Gertrude Mudge,* surrounded by an attractive ensemble of pretty and extravagantly gowned show girls.

Queenly *Grace Nelson,* the American made prima donna, charmed her audience into rapt silence. Seldom does a singer combine so many admirable qualities of voice and personality as does this patrician singer.

That coquettish colleen, *Hermine Shone,* assisted by *Billy Rhodes* (and oh what a voice he has) and company, delights all with "The New Moon," a fantastic comedy.

After intermission, "Going Up," a vaudeville version of the musical comedy by that name, provides continuous, side-splitting laughter by elaborating on the woes of an aviation boaster, played by the inimitable *Jack Mack,* who had to make good by running a race with a real army ace. The breaking in of the boaster by 350-pound (approximately) *Edward Begley,* with the aid of table and chairs, is in itself a novel stunt of humor.

LaFrance and Kennedy in "The Party of the Second Part," a doleful darkey argument over a prize-fight trophy—a lot in the graveyard—outdid themselves. A feminine spectator sitting in one of the boxes was so overcome with laughter that she started quite an uproar about her.

Ameta, the *Parisian Mirror Dancer,* offers a startlingly beautiful series of pantomime dances. Among them a crimson flame and a snow flake dance that melts into a butterfly with wings of softly changing colors. *Ameta* is a real find and too worthy an artist for a closing act.

ELITA.

• • •

CHICAGO — MAJESTIC

Good Bill Includes Marie Nordstrom and Others

There is a good little bill at the Majestic this week with several very bright spots on it. *Margaret Taylor* starts things off with what is called on the program a novel wire offering, but only a portion is on a wire; for the rest *Miss Taylor* sings. Her stunts are agreeable to view and they erase the memory of her vocal efforts. *Ray Elinor Ball* and her brother do that even more effectually however, for both are capable artists so completely absorbed in their work that we cannot help but be absorbed as completely. *Miss Ball* is a dainty person with a smile that is really sweet and not a manufactured stage smile and her facile bow captivates us all and harmonizes deliciously with her brother's on the 'cello.

"Kiss Me" is a crude and inane musical farce with vivid songs and gauche costumes, its one redeeming feature being *Dorothea Sadlier's* portrayal of a really good vamp, though *Margaret Evans* and *Harry Meyer* add very pleasing voices to the melee of mediocrity. *Barnes and Freeman* have a clever act called "A Pressing Engagement," in which *Mr. Freeman* plays a lanky, jovial Israelite with a pervasive nose and Adam's apple and a most appealing voice with which he sings *My Sahara Rose* delightfully.

Next we have the distinguished *Owen McGiveney,* who presents "Bill Sykes," his famous miracle of quick change, of which it is impossible to tire, so ably is it always presented. *Healy and Grossman,* two slim and well groomed lads, present *That's Why I Love You, Dear, Old Pal, Why Don't You Answer Me, I Wish I Was a Baby, My Home Town Is a One Horse Town* and other taking numbers in voices that blend pleasingly. *Marie Nordstrom* follows in her sister *Frances'* dainty sketch, "Tick Tock" and takes the house with her wistful smile, her dainty gestures and her lilting voice. *Moss and Frye,* the nonsensical blackface dialoguists, provoke laughter with their patter of funny questions and answers and the *Three Danoises* finish the program fittingly with skillful samples of aerial agility.

MARR.

Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

NEW VAUDEVILLE ACTS

Karyl Norman, "The Creole Fashion Plate"

It was pleasant to see *Karyl Norman's* name placed prominently with the title of his act, "The Creole Fashion Plate," for he deserves credit for the striking beauty, memorable charm he has created. His act is no commonplace one; on the contrary, the beauty of his ballad singing might well take an enviable place on the concert stage where such artists as *Cecil Fanning* win applause. His knowledge of costuming and staging is no less amazing than his knowledge of music and feminine graces. His hanging draperies are lavish and handsome; his costumes, especially the black vampire gown and the evening cloak are marvels of style and brilliance. But these things are merely secondary to the value of the act itself, because that is preeminently a fine thing. *Mr. Norman* is distinctive among female impersonators, for he is quite free from unpleasant mannerisms. He appears to be wholesome and virile, almost two complete personalities. The one is a robust straightforward manly youth, the other a skilled student of human nature, who can characterize remarkably through the medium of woman's attire. It is interesting to add that though *Mr. Norman* was playing his second week at the Riverside, he had about five encores and was compelled to give a curtain speech. SOBEL.

Florence Merritt and Gaby Bridewell Sing Well

It's a "sister act." One girl plays the piano. Both sing. And together mostly. Songs light but so constituted as to bring harmony. Neither voice is extraordinary but sweetly blending and of the type that vaudeville receives with approbation. They open with a song about autumn bringing a message of love. A number entitled *Hully Gee I Want a Man That Will Be True to Me* sounded new and was well received. Two "coon songs," one about Alexander's ragtime band that is a new version of course but recalls the popular swing of the famous Irving Berlin number. For the finish the girls sang *Lovesick Blues*, putting the number over to big returns. MARK.

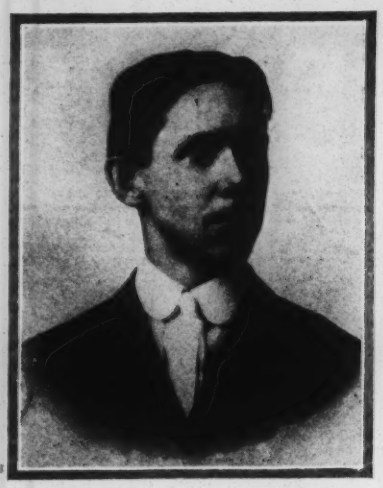
Novel lobby display for Pathe's "House of the Tolling Bell" at Keith's Monroe Theater, Brooklyn

Homer B. Mason and Marguerite Keeler Have Ludicrous Farce

When the legitimate failed to fasten its falcon claws upon *Homer B. Mason* and *Marguerite Keeler* vaudeville rejoiced greatly for these delightful exponents of farce are giving the varieties a brand new act that is immensely funny in conception but as the billing explains is "a farcical improbability." The skit is entitled "Oh" and is the work of *Porter Emerson Browne*. Admitting that *Browne* had a lot to do with the act it is as plain as A B C that *Mr. Mason* and *Miss Keeler* have given it their undivided attention. With their personal direction and with them playing the principal roles of the handsome young burglar and the goodnatured nurse who finally convince themselves that they have smallpox, the result is laughter and applause. The act opens with an anarchist taking possession of a deserted house to put the finishing touches to a bomb. He is disturbed by *Mason* who enters, changes the "For Sale" sign on the door to "Smallpox" and proceeds to inspect his swag. Another interruption has *Miss Keeler* entering, her mission being to assist in taking care of the smallpox patient. The explosive maker hides in an empty box. *Mason* tries to cover his actions and finally has the nurse telling him that he has unmistakable smallpox symptoms. Everytime *Mason* lays a string of pearls down on the box presto they disappear only to reappear. There is one funny climax after another and finally the shaggyhaired bewhiskered man thinks he has the disease and begs to be taken to a hospital. The paint comes off their faces, a can of red paint having been on the box during the action, with the trio getting enough to make the smallpox impression grow. Then the radical "Red" exits, with the bomb lighted by *Mason* unknown to the bomber. It explodes offstage and at the same time *Mason's* pants and *Miss Keeler's* skirt are whisked through the fireplace to one side of the stage. The Royal audience laughed long and uproariously Monday afternoon. Both *Mason* and *Miss Keeler* carry the comedy along in true showmanship manner and there is never any question where the piece will land. It's surefire for vaudeville. MARK.

The Randalls Do Some Fancy Sharpshooting

They handed the palm of approval to the *Randalls* at the Royal, Monday. This is a shooting act. Framed along the lines of some of the other big shooting turns with the male Randall executing a series of crack shooting that had the house applauding enthusiastically. The woman wears Indian raiment and is also expert with the rifles. Both *Randalls* shatter target after target, making some difficult shots look comparatively easy. The male *Randall* wears a swell outfit of cowboy toggery, with a pair of "chaps" that must have cost a little fortune. For the finale the *Randalls* fire at musically-toned targets that render the anvil chorus from a famous opera in a manner that brought quick applause. MARK.



REV. L. W. STEWART

Of Cornersville, Tenn., P. O. Box 301, a popular young Methodist preacher, author of "The Trial of Faith," and "Fighting the Devil With His Own Fire." The former has been dramatized. He is equally successful as a song writer. He has written "Evening," "My Tennessee Home," "The Sunny South Calls," "The Soldier's Retrospection," "The Blessed Long-Ago," "The Dixieland Blues," "Be A Pal to Your Husband," and others. He is manager of the Stewart Mercantile Co. now publishing music

DANCING BILL AT THE COLONIAL

Whiting and Burt and Corinne Tilton Featured

Dancing reigns supreme at the Colonial this week, but so diversified are the various steps and their manner of introduction that one does not realize the superfluity.

George Whiting and *Sadie Burt* return with a new novelty, "Little Miss Melody" written by *Jack Lait*, with music by *Gus Edwards*. This is a charming bit of philosophical nonsense, admirably staged. They closed with *Look What You've Done With Your Doggone Dangerous Eyes*.

A similar act is *Corinne Tilton's* "Chameleon Revue." A second viewing of this exceedingly peppy and original act only strengthens the impression that it is one of the very best of its kind. *Benny* and *Weston* do some excellent dance steps on the order of *Doyle and Dixon*. *Miss Tilton* is a very clever commedienne.

Ray Harrah opened with "a skate on"—and later did some whirlwind dancing.

With a bright faced dummy that cried most realistically *A. C. Astor* put over a ventriloquist act of much merit. *Ward and Green* spoiled each others jokes to the amusement of the audience.

Virginia Fissinger, with *Stanley Hughes* and *George Harriss*, offered a series of well executed dances, using *Naughty Waltz* and *La Veeda* as the principal numbers.

As an exponent of the wonderful art of make-up, *Lydell* and *Macy* in "Old Cronies" are remarkable. The old man who was "old but reliable" and always looking for "Wimmen" got off some questionable jokes, which, however, were greeted with howls from the audience.

Mlle. Leluce closed with her futuristic color display of "The Beginning of the World." CONN.

NEW SONGS THAT ARE SCORING A HIT IN VAUDEVILLE

The Love Nest	Wilton Sisters
Don't Take Away Those Blues	Margaret Young
After You Get What You Want You Don't Want it	Yvette Rugel
Lovesick Blues	Merritt and Bridewell

SONGS GALORE DELUGE ROYAL BILL

Five Acts Dish Up Singing Routine

Summing up the new Royal bill in the main one finds enough songs to supply two shows. However a sharpshooting act, a laughable farcical skit and a comedy wire routine brought relief to an otherwise heavily-laden song show. And the funniest part of it all was that the Monday afternoon crowd didn't appear to mind that deluge of songs but really showed a willingness to stand for more.

The song avalanche was aided and abetted by the following acts: *McWaters* and *Tyson*, *Merritt* and *Bridewell*, a "sister act," *Will Oakland*, *Bobby O'Neill* and girls, and *Santley* and *Norton*. The other acts supplying novelty and diversity were *Eddie Foyer*, *Mason* and *Keeler* and the *Four Ortons*.

The Randalls opened the show with a skilful shooting act. *Florence Merritt* and *Gaby Bridewell* did well with a song and piano routine. *Edgar Foyer* got his usual returns with those standbyes, "The Shooting of Dan McGrew" and "Boots." *Homer B. Mason* and *Marguerite Keeler* closed the first part with an uproariously funny sketch that has a timely atmosphere and a farcical finale that brought down the house.

After intermission *Will Oakland* sang sweetly and effectively and wound up his vocal routine with a medley of Irish songs for which

Oakland is celebrated wherever they have "mechanicals." *Oakland* is a fine entertainer.

There isn't much to the *Herman Timberg* act, "The Joker," but *Bobby O'Neill* and he works hard every minute to put the act over. He sings one minute and dances the next, doing both most satisfactorily.

One song followed another, some new and some old when *Joe Santley* and *Jack Norton* appeared. Two hard workers. Know vaudeville and know what songs to pick to please the folks out front. The *Four Ortons* closed the show and presented a novel wire turn that held everybody in for the closing trick.

On the whole the bill is of first rate quality and the house liked it. MARK.

In the Song Shops

BY MARK VANCE

Milt Ager Writes Hits Regularly—"Anytime, Anyday, Anywhere" Booming—A. B. Lowe Is Prolific—Trouble Over Jolson Song

JOSEPH GAGLIARDO

Young songwriter who has every indication of success in his new song as yet unpublished, entitled "One Summer Night." Mr. Gagliardo is a lyric writer of no mean ability, having written the lyrics for several excellent song numbers. It is probable that he will make a connection with one of the big publishing houses in this capacity in the near future, as it is a fact well known among musical circles that a good lyric writer is always in demand. Mr. Gagliardo is a resident of Brooklyn

HE comes from Chicago; does *Milt Ager*. But it undoubtedly would have been the same if he had come from Oshcosh, Wis., Salem, Ind., or Penobscot, Me. He would have written song hits just the same. But *Ager* who is a modest, unassuming chap, has been in New York for the past seven years and became so adapted to Manhattan and its ways that it was only natural that we assumed that he had been born here. His songs are as instantaneously a hit on old Broadway as they were on the sidewalks of Tulsa, Okla., or on the levees of New Orleans or any old place for that matter.

It is the way *Ager* writes

That Strikes Twelve

with the song hit fans. And when things are quiet along Music Row *Ager* evolves a swinging catchy melody about Dixie Land that starts a lot of pyrotechnics and fireworks along the street where every mother's son lives in the hope of writing the most popular song of the day. But *Ager* knows his writing days are entirely too short to turn out hits so he avails himself of the nights which just now are growing longer. We shall not attempt to enumerate all the songs that *Ager* has written, owing to the shortage of paper but we must mention a few by way of showing what wonderful writing he has done. You remember *Everything Is Peaches Down In Georgie?* and *Anything Is Nice That Comes from Dixie Land?* and *Freckles?* and *I Don't Have to Die to Go to Heaven?* Well *Milt. Ager* is the worthy young man who composed them and they were all hits. When "What's in a Name?" was produced at Maxine Elliott's Theater it was *Ager* who supplied the musical numbers and among them was the music-box number, *A Young Man's Fancy* that continues to receive popularity.

Up at the Winter Garden

Is Eddie Cantor

who is one of the stars of "Broadway Brevities" and he is singing a surefire number, *I'm Conducting a Porch Campaign* which *Ager* wrote. Then not least but last is that "natural," *You've Got to Give the Babies a Bottle* which is a knockout for *Rae Samuels* in "Tattle Tales" and which *Van and Schenck* have found a mighty handy number to have on their list. And *Lew Holtz* is cleaning up with it in George White's "Scandals of 1920." We must add another word for *A Young Man's Fancy*. That number swept in where the other numbers have never had a look-in. And it is going great guns upon the "mechanicals." For the past three years *Ager* has been attached to the Leo Feist staff where he has shown his clever business skill in songwriting proficiency and is considered one of the most valuable acquisitions to the entire Feist corps. *Ager* came from Chicago (his own home town) from the Chicago office of Waterson-Berlin-Snyder company. *Ager* has always made good. And he is climbing higher and higher upon the ladder of success. Oh by the way he's single, girls, and a prize worth catching.

Jack Robbins may have been

Born Under a Lucky Star

but we do know that his success in putting over one big song hit after another has been due to his perseverance, ability to hustle, wisdom in knowing "naturals" and working while the other fellows are sleeping. He is the live wire with the Maurice Richmond Music Company and is the lad responsible for such song whalers as *Smiles, Tell Me, La-Veeda* and *Gra-na-da* and others too numerous to mention. Now he has a number on his list that is fast acquiring the popularity of a real wet drink at an eight-day convention of a horde of dry camels. He packed a lot of faith in a number entitled *Anytime, Anyday, Anywhere*. He boomed it, but had other numbers that also required a lot of *Robbins* plugging. From here, there and everywhere the orders poured in for *Anytime, Anyday, Anywhere*. *Robbins* knew that the song was right for the Richmond catalogue. Then it sprang such hit proportions that *Robbins* has the song on all the phonographs and "rolls." It sure is a mighty popular boy with the orchestra leaders.

We may not know everything, but we do know that *A. B. Lowe* is about as prolific a songwriter that ever came down the music pike. *Lowe's* list would reach from here to the Pacific perhaps, but from the Dixie Music Publishing Company, with headquarters in Miami, Fla., some of *Lowe's* latest songs

Have Reached Broadway

In this list may be included *When the Faddists Have Their Way* (words and music by *Lowe*) *Emma Lou* (a southern waltz by *Lowe*), *Tell Me You Are Coming Back to Me* (ballad with words and music by *Lowe*) *Underneath the Royal Palm Trees, Dad's Wearing Overalls Now* (a *Lowe* special during the war), etc

There's trouble along Music Row

With the Al Jolson Song

Avalon in such dispute that the courts will have to settle the controversy as to whether the Remick Company is entitled to all the publishing rights or whether the T. B. Harms is to be declared "in" on the song through the claim that the latter had a signed agreement with *Bud De Silva*, who claims to have written the number with *Al. Jolson*. It is also the story that *Vincent Rose* wrote it and that it was duly placed with Remick. And thereby hangs a story that is not for us to take sides either way. The proper evidence is being submitted.

Milt Hagen's been heard from again. He is now due in New York after a long trip to the Pacific Coast.

Hal Dyson is the well known Australian musical director. That he had real writing ability was not brought out until *Louis Weslyn* discovered his hidden talent. So Dyson is now writing melodies and he and *Weslyn* have just finished the new Wood and Wyde act. A new surefire number is entitled *Hop-Step-Jump*.

It looks like a big fall and winter season for *Sophie Tucker*, who has sails all set to stay in Chicago indefinitely. On Monday evening *Miss Tucker* and her Five Kings of Syncopation started what *Miss Tucker* announces as "the fall opening" of Edelweiss Gardens, Midway and Cottage Grove Avenue. As *Miss Tucker* is a whaling big favorite in Chicago the results will be much in her favor.

IS THAT SO!

Walter C. Kelly, known internationally as "the Virginia Judge," has at last succumbed to the mechanicals. In the October list of Victrola records *Kelly* has a "double number" (45180), which is entitled "The Virginia Judge."

The mechanicals have also landed *William Robyn*, the young operatic tenor, who starts his Victrola contract with two numbers, *I'm In Heaven When I'm In My Mother's Arms* (Feist), and *Down the Trail To Home, Sweet Home* (M. Witmark).

Joseph McKiernan is a young and ambitious songwriter. He has written successes and expects to write more. He wrote *Don't Take Away the Blues*. Now, he is on an extended Western trip, expecting to spend some time on the Pacific Coast where he will do some personal boosting for *Gra-na-da* and other hit numbers on the Maurice Richmond list. Before returning to New York he will personally visit seventeen cities and make them acquainted with *McKiernan's* songs.

Forster has all kinds of hits upon his list, but three of them are gaining popularity by the hour, namely, *Sweet and Low, Karavan* and *The Naughty Waltz*.

Rhue Gill is due in Chicago soon, following a most successful trip through the South, where she has been introducing *Desertland* and *Rose of China*, which are leaders for the Riviera Company.

Comfort Brown, the Philadelphia manager of the Riviera Music Company of Chicago, is now making a six weeks' tour of all the principal cities, east of Chicago. He is devoting considerable time to *Rose of China* which was written by *Paul Biese*, Chicago's popular musical director.

Best Selling Sheet Music

BALLADS—I'm In Heaven When I'm In My Baby's Arms, Feist; Tired of Me, Berlin.
FOX TROTS—Cuban Moon, Jack Mills; Hawaiian Twilight, Vandersloot; The Love Nest from "Mary."
WALTZES—Down The Trail To Home, Sweet Home, Witmark; Sweet and Low, Forster.

Best Selling Music Rolls

AEOLIAN—Fox trot, Bound In Morocco (Duo-Art 1668).
Q-R-S—The Love Nest (10092).
REPUBLIC — Fox trot, A Young Man's Fancy (52326) Bellcamp.

Best Selling Records

AEOLIAN—Waltz, Louisiana (14089), rev. Jean; Song, If There's A Lovers' Lane In Heaven (14085), Reed Miller; rev. Le Wanna, Sterling Trio.
COLUMBIA — Fox trot, A Young Man's Fancy (A2970) Art Hickman's Orchestra; rev. In the Gloaming, Hickman's Orchestra; song, I'll Be With You In Apple Blossom Time (A2967) Campbell and Burr.
EDISON—Fox trot, A Young Man's Fancy (50679), Lenzberg's Orchestra; rev. waltz, Lassie, Lenzberg's orchestra; song, Tell Me Pretty Maiden from "Florodora" (80574), Metropolitan Sextette.
EMERSON—Tell Me Little Gypsy (10245), Vernon Trio; song, I've Got A Bimboo Down on the Bamboo Isle (10234), Jack Kaufman.
VICTOR—Fox trot medley, "Ziegfeld Follies of 1920" (35698), Joseph Smith's Orchestra; rev. Cuban Moon, Smith's Orchestra; song, I'm In Heaven When I'm In My Baby's Arms (18686), William Robyn.

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

STAGE NEWS OF THE WEEK

GERRY SOCIETY SHOULD LEAVE STAGE KIDS ALONE

Eddie Foy's Act Continually Beset by Its Operations—New Job for Hon. "Jimmie" Walker

BY JOHNNY O'CONNOR

DURING the opening performance of one of the new string of B. S. Moss theaters, one of the most ridiculous things perpetrated on the theater and practiced almost weekly by an arm of the city government, staged something which came perilously near causing the headline act to cancel, thus breaking up an advertised program and disappointing an expectant public.

Eddie Foy and the younger Foys were heavily advertised as the headline attraction for the opening of the Coliseum, one of Mr. Moss' largest theaters.

Foy always has it understood with the management of any house he is engaged in,

To Have His Act Appear

as early as possible, preferably third or fourth, in order that his younger children will be taken home by their guardian in time to permit a proper retirement hour for the kids.

A few moments prior to their entrance music, an officer of the Gerry Society approached Foy and after confirming his authority, declared the younger children could not work. The entire aggregation were in make-up and ready to go before the crowded house. Explanation followed suggestion and vice versa, but the Gerry man was insistent, so finally Foy declared to the house manager he wouldn't appear without his children.

Those in front were unaware of the drama, being enacted in Foy's dressing room and unaware of how close they came to miss the popular topliner and his family, but the situation was finally fixed by a city Judge who happened to be in the audience for the opening performance and the Gerry representative apologizingly disappeared. The Foy specialty was presented as contracted for by the management, but Mr. Foy wisely ordered the youngest child not to do any comedy, sing or dance. The act was its usual hit, but those in front were not in possession of the information that it is the youngest child who plays the pivot around which the best section of the act swings. It is that child who handles the

Majority of the Comedy

and it is that child to whom has been assigned the practical "finish" of the specialty, the most important from the actor's standpoint in his work.

What a stupid, senseless situation that allows a child under a given age to stand on the stage of a theaters, but prohibits the child to take active part in the singing or dancing of the act it is connected with, regardless of the child's ability!

If by appearing at all, that child may become delinquent (for which we believe the law was originally introduced) why is that child allowed to appear? And if it appears why does the law prohibit that child from giving the public an exhibition of his or her ability?

And why is it that

Outside of New York

the children of the stage are permitted to work, while New York, bragged by its administrators to be the most progressive city in the world, prohibits its children from earning their own living?

Hon. "Jimmie" Walker gave New York its boxing. The manner in which it has been received shows the scale of judgment he used in advocating it. New York also has Sunday baseball, something which some of the reform element fought for years to kill. Mr. Walker was formerly connected with theatricals in an indirect manner. It might be a good idea for Mr. Walker to look up statistics and if he found it sound and practical introduce something that would curb the Gerry agents insofar as the stage is concerned, or at least lower the age limit. We are prepared to provide the statistics.

If the representatives of the city's people do not take action, then why not the legal representatives of the profession's direct organizations, the Equity, Fidelity or the National Vaudeville Artists Association?

But by all means, help the stage kid into his own.

Great Welcome for Cloninger in Salt Lake City

Ralph Cloninger, with associate players, was welcomed back to Salt Lake City by enthusiastic audiences the opening week of the 1920-21 season, when "Madame X" was presented in the west's oldest playhouse, the Salt Lake Theater. Riding on the wave of popularity he has created in several successful seasons in the Lake city this versatile stock actor and his company have good reason to expect greater success than ever this year.

Among the cast which has been selected for the season's work are several names known throughout the country. Miss Florence Stone and Miss Evelyn Hambly will portray the leading feminine characters in all the productions. In "Madame X" the characters of Jacqueline and Helene were played by these two actresses respectively. The part of Rose was enacted by Miss May Roberts; M. Floriot by Robert Lawrence; La Roque by Earl Hodgins; Victor by Earl Elliot; Marie by Miss Alma Bunzell and Raymond Floriot by Ralph Cloninger.

* * *

Play for Miss Chatterton

Alf Hayman, general manager for Charles Frohman, Inc., has arranged with Henry Miller for Ruth Chatterton to play the title role here in Sir James M. Barrie's "Mary Rose." The production is to be made in November. The play has been drawing crowded houses at the Haymarket Theater, London.

BROADWAY TIME TABLE—Week of Oct. 11th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Anna Ascends	Alice Brady	*Play of immigrant's rise*	Sept. 22	Playhouse	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling melodrama*	Aug. 23	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Blue Bonnet	Ernest Truex	*Comedy of cowboy*	Aug. 28	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Broadway Brevities	Bert Williams, Eddie Cantor, Geo. LeMaire	*Reviewed in this issue*	Sept. 29	Winter Garden	Bway & 50th	Eve. 8.15 Mat. W. & S. 2.15
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	*Domestic comedy*	Aug. 31	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.30
The Charm School	Sam Hardy, Marie Carroll	*Dainty comedy of youth*	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Don't Tell	Mr. and Mrs. Graham Moffat	*Scotch comedy*	Sept. 27	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th Ave. & 43d	Eve. 8.15 Mat. daily 2.15
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Guest of Honor	William Hodge	*From rags to riches*	Sept. 20	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Happy Go Lucky	O. P. Heggie, Belle Bennett	*British comedy of contrasts*	Aug 24	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Hedda Gabler	Mme. Borgny Hammer	*Ibsen social drama*	Oct. 4	Little	West 44th	Spec. Mats. M. T. Th. & F.
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jim Jam Jems	Ada May Weeks, Roscoe Ails, Frank Fay	*Reviewed in this issue*	Oct. 4	Cort	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Kissing Time	William Norris, Edith Talisferro	*To be reviewed*	Oct. 7	Lyric	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	Eve. 8.45 Mat. W. & S. 2.30
The Lady of the Lamp	George Gaul, Robinson Newbold	*Oriental dream play*	Aug. 17	Republic	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Little Miss Charity	Frank Moulan, Marjorie Gateson	*Intimate musical comedy*	Sept. 2	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Marry the Poor Girl	Wm. Roselle, Isabelle Lowe	*Farce of domesticity*	Sept. 25	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Mecca	Lionel Braham, Gladys Hanson	*Reviewed in this issue*	Oct. 4	Century	Cen. Pk. W. & 62d	Eve. 8.20 Mat. W. & S. 2.20
Merchants of Venus	Alan Brooks, Carroll McComas	*Comedy on matrimony*	Sept. 27	Punch & Judy	West 49th	Eve. 8.30 Mat. F. & S. 2.30
The Mirage	Florence Reed	*Reviewed in this issue*	Sept. 30	Times Sq.	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
One	Frances Starr	*Play of psychic power*	Sept. 14	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Opportunity	James Crane, Lily Cahill	*Wall Street melodrama*	July 30	48th St.	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Pitter Patter	William Kent	*Pleasing musical comedy*	Sept. 28	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Poldekin	George Arliss	*Bolshevist comedy*	Sept. 9	Park	Col. Circle	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Ritz Girl	Charles Purcell, Andrew Tombes	*Entertaining musical comedy*	July 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
The Sweetheart Shop	Harry K. Morton, Esther Howard	*Musical comedy*	Aug. 31	Knickerbocker	Bway & 38th	Eve. 8.30 Mat. W. & S. 2.30
Spanish Love	William H. Powell, James Rennie	*Drama of love and hate*	Aug. 17	Elliott	West 39th	Eve. 8.20 Mat. W. & S. 2.20
The Tavern	Arnold Daly	*Satire on melodrama*	Sept. 27	Cohan	Bway & 43d	Eve. 8.30 Mat. W. & S. 2.30
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Reviewed in this issue*	Sept. 29	Greenwich Vill.	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	Frank Tinney	*Musical hodge-podge*	Oct. 5	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Tip Top	Fred Stone	*Reviewed in this issue*	Oct. 5	Globe	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Treasure	Celia Adler, Dudley Digges	*Reviewed in this issue*	Oct. 4	Garrick	West 35th	Eve. 8:30 Mat. W. & S. 2:30
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frazee	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville	*Annual revue*	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Four Mortons, Morton & Glass, Clara Morton	*Songs and comedy, songs, revue*		Colonial	Bway & 62d	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
The Song of the Soul	Vivian Martin	*Domestic drama*		Capitol	Bway & 50th	P. M. to 11 P. M.
The Restless Sex	Marion Davies	*Domestic drama*		Criterion	Bway & 44th	12 M. to 11 P. M.
The Frisky Mrs. Johnson	Billie Burke	*Society comedy*		Rialto	Bway & 42nd	12 M. to 11 P. M.
Behold, My Wife	Mabel Julienne Scott, Milton Sills	*Character comedy*		Rivoli	Bway & 49th	12 M. to 11 P. M.
Peaceful Valley	Charles Ray	*Rural drama*		Strand	Bway & 47th	1 P M. to 11 P. M.
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*		44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

STAGE NEWS OF THE WEEK

IS THAT SO!

Bessie McCoy, will figure prominently in the all star cast of the "Geo. M. Cohan Revue."

Arthur Chatterdon, for ten seasons star of his own company through Eastern and Middle West territory, is again heading the company of permanent players under the Poli management at the Lyric Theatre, Bridgeport.

Lee Kugel has engaged *Jessie Busley* to play a prominent role in "She Needs The Money."

Tom Burke after his debut concert in the Hippodrome was tendered an informal farewell supper party at the Friars Club by *William Morris* on the eve of his departure on his first American concert tour.

Doris Moore has been engaged by *Lee Kugel* for a prominent part in "She Needs The Money." *William H. Post* has been engaged to direct rehearsals.

Laura Hope Crews has withdrawn from the company that is rehearsing Louis K. Anspacher's new play "Stepping Stones," under the direction of *Henry Miller*.

Harold Vermilye is now being featured with the Western company of "The Acquittal." George M. Cohan promoted him to that position last week.

Roscoe Ails in "Jems"

Roscoe Ails joined the roster of principals of the John Cort show "Jem Jam Jems," the show opening here Monday. It is believed the use of the publication's title will result in some litigation, since Sam Clark, editor and owner of "Jem Jam Jems, Jr." is reported to have told a number of other producers he would not permit the use of the title in theatricals, and would resent its use by injunction proceedings. Last season Frank Tinney claimed he had Clark's permission for the use of the title, and if he has he will in all probability enter into legal proceedings for its protection.

WILLIAM FARNUM

Who has deserted the stage to star in films and—

MLLE. MAYBELLE

Head of Mlle. Maybelle, Inc., of Chicago, and creator of smart gowns and costumes whose fame is world-wide

Not Girlish Off the Stage

Karyl Norman, the young man who acts as a female impersonator, is creating admiring comment at the Keith theaters. He possesses a gift rare indeed among singers, two singing voices, a pure, sweet soprano and a very pleasing baritone. Off stage he is a wholesome American youth, who avers he detests femininity in a man, although when he appears on the stage no one except the worldly wise out in front would suspect that he is other than a sweet young girl singing her way through life to fight the high cost of living. Karyl considers himself thoroughly masculine. The star of this act, billed as "The Creole Fashion Plate," cares not a dime for the frivolities of women's clothes, except as they add to the effectiveness of his act.

"I never see those beautiful gowns I wear," he says, "until it is time to put them on. My mother, who travels with me, selects all those clothes, and when a gown is new I seldom see it until it is time to dress for the act, but I select my own clothes. That is different."

National Winter Garden

Under the new amusement policy inaugurated at the National Winter Garden by the Minsky Brothers, Billy and Herbert, wonderful success has perched upon the stock burlesque plan. The Minsky Brothers have shown true showmanship in producing shows that are considered the equal of Broadway productions. As a result of their success, the Minsky Brothers will probably invade Broadway in the near future. The bill next week will be "Queens of the Moulin Rouge," staged by Billy Minsky.

Hussey and Forkins Split

There seems to be trouble brewing in the "Tattle Tales" show, in which Jimmie Hussey and Martin Forkins were said to be joint owners. This is the show in which Ray Samuels and Johnny Dundee were co-starred. It seems the trouble started when Hussey was in charge of the show and Forkins was in the east looking after some of the incidental business. Some changes made by Hussey during Forkins' absence caused the disagreement and some wires were exchanged which led to a meeting between both managers. At the meeting it is believed there was talk of a split, but this was patched up and arrangements completed for the continuance of the piece.

Hanneford Cured

"Poodles" Hanneford, of the Hanneford Family, now appearing at the Hippodrome, has been discharged as fully cured from the Hip hospital and has returned to handle the equestrian turn. During his absence the act was supervised by his brother. Hanneford came close to death when one of the horses slashed him from hip to toe, tearing a wide wound in his body that just escaped infection. While it is not generally known, the Hippodrome maintains a private hospital of its own right in the building with a special surgeon and nurse, Charles Dillingham finding this essential.

Pollock to Sue Cort

Percy Pollock, who recently retired from one of John Cort's productions, is preparing to bring the matter of an unpaid portion of his last salary through Harry Mountford to the Actors' Equity Association.

CHICAGO THEATERS

Ethel Barrymore and Richard Bennett Open

Virginia Pearson and Sheldon Lewis in "The Hole in the Wall" which played to poor houses at the Princess Theater, up to Saturday night in Chicago, is expected to close after this week in Detroit. Richard Bennett in "Beyond the Horizon" opened Sunday evening at this house to a capacity audience.

Al Jolson is playing a return engagement in "Sinbad" will remain here only three weeks and will be followed by Theda Bara in "The Blue Flame."

This is the last week of "Aphrodite" at the Auditorium. It is estimated the takings will reach $250,000.

Ed Wynn and his Carnival are still drawing big but will leave here October 31st to make way for "Monsieur Beaucaire."

After two big weeks in Chicago, playing at the Majestic and Palace theaters, Sophie Tucker and her Five Kings of Syncopation are now at the Edelweiss Gardens.

Drinkwaters' "Abraham Lincoln" which is playing to capacity at the Blackstone, Chicago, received good notices from the press. It looks like a long run for this play.

The opening of Ethel Barrymore at the Powers, Monday night in "Declassee" was the big event of the season.

George White's "Scandals of 1920" also opened Monday at the Colonial where it will remain until Ziegfeld's Follies comes.

"Honey Girl" at Cohan's Grand is still doing big business. Leo Ditrichstein in "The Purple Mask" is entering upon his last two weeks at the Studebaker.

"Adam and Eva" is holding its own at the La Salle. Cyril Keightly is out of the cast.

"Buddies" at the Woods continues to do big business.

The business at Shuberts' Century, where Nance O'Neill is playing in the "Passion Flower" has taken a big jump.

WILLIAM FARNUM

—Now appearing in Fox's filming of "If I Were King"

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

Ernest Truex a Natural Player

BY MARK

Keeps Abreast of the Times—Is Modest and Unassuming—Is a Happy Homebody—Comments on Stage and Screen

WE had never met Ernest Truex personally. But we had heard much of him. Had seen him both on the stage and screen and had always admired the natural way he did things. So we waylaid him Monday evening just before he started to "tan" his face for the cowboyish role he assumes in "Blue Bonnet" at the Princess Theater.

Now it is customary for all interviewers to ask the stereotyped questions as to birth, location of the old playground and the old swimming-hole, how the advent into stage work happened and how it feels to be a sure-enough, honest-to-goodness star. But we tried a different tack. We asked him if he was doing any picture work. And that started Truex along a line of talk that divulged what we thought was an interesting bit of photoplay news.

"No; I am too busy with this show," said Truex, "but I may resume film activities later as the Famous Players recently made an offer for me to do some picture work, wanted me to appear in 'Sentimental Tommy' but I had to decline.

"I did seven pictures

For the Famous Players

and I understand that 'they' are thinking favorably of resuming 'their' short-reeled comedies again and if 'they' do I suppose I shall be back before the camera again. You know the Famous Players were doing considerable short-reelers at one time; there were DeHaven, Briggs, St. John and myself for instance, when all of a sudden the list was cut off. But now I hear that there is a big demand for the short-reeled subjects and that they will soon be in the making again."

As Truex used the palm of his hand for a steam-roller to round out the preparation that made his face look as though he had been under a broiling Texas sun we asked "Have you ever written any scenarios?" and he

Nodded Assent and

then in that quiet but decidedly natural way of his "Yes, two; they were 'Stick Around' and 'Little But Oh My" (a football comedy) without Truex telling us that he brought down the house a brick at a time or had knocked 'em off their seats. Then Truex went into a little comparison of the films and stage work, saying, "I get more real pleasure playing on the stage than I do in pictures. There are no thrills like a first night. There is a certain amount of satisfaction in sitting in one's home in Great Neck and knowing that your pictures are amusing them in Japan, Sweden and Finland. But when you play a good part for a New York audience, aye there's the biggest thrill of all! Films unquestionably give you more of a universal reputation; they also add to your popularity considering the pictures have any weight at all and enable you to make territories that shows never make or that you cannot expect to play in a million years.

"The best way to figure up any kind of success on the stage or screen.

You've Got to Be

a human being yourself. And that is one of the reasons I like to get out in the country. I live where I can be human; I'm a family man, have a wife and two sons, live in Great Neck where I pay taxes, vote, belong to the fire department and I can tell you that nothing makes me feel better than to see houses and trees. I am not crazy for cabarets. The irregular living shows in your work. I like golf. I don't say that just to be using the phrase but I do and I get a lot of enjoyment, wholesome satisfaction from the game. As proof of what I say about golf I played in a tournament at home and my opponent beat me. Which recalls that business men have Saturdays off while the actors must play two shows. Naturally I must get up early in the morning to play golf and business men would much prefer the afternoon; at least most of them devote the afternoon that we put in at a matinee."

Truex had completed his full makeup and it had been so quietly done that we marvelled at the ease and patience shown in the transformation. He remarked: "In this show I play a young cowboy. There appears to be an impression that actors cannot play cowboys naturally, the inference due to a general feeling that actors are New Yorkers and do not know the wild west or the plains but the fact remains that I was raised in Colorado and saw ranch life in its entirety."

Ernest Truex as the "cowless cowboy" in "Blue Bonnet," the comedy in which he is scoring a great personal success

Then we approached the inevitable,

Some of the Questions

that all interviewers must ask—by way of showing Mr. Truex that we packed them about us—and he answered them all easily and naturally.

"Was it a hunch or an accident that landed you on the stage?" we queried.

"I started on the stage twenty-six years ago. My father was a doctor and among his friends was an old Shakespearian actor; he had been stranded in my home town; he taught me 'Hamlet,' 'Ingomar,' and 'Richard III.' When I was five and six years old I knew 'Hamlet' backward. My mother took me when I was seven on a tour that had me reciting Shakespeare. My first real speaking part was the son of Aulus in 'Quo Vadis.' I have been consecutively in New York shows for the past ten years and to enumerate the plays I have been identified with would require three yards of closely-written paper; perhaps 200 pieces all told and with my stage work a lot of stock experience. There is no phase of the stage that I have not been in, and incidentally I have played 'opposite' all the little leading women on the stage including Madge Kennedy, Margart Lawrence, Edith Taliaferro, etc. It seems that the first requisite for a leading woman for any Truex show is that first of all she must be 5 feet tall. And boys' parts? I have played them all including perhaps the best known of all, little Lord Fauntleroy. My first appearance in New York perhaps was as the jockey in 'Wildfire' which had Lillian Russell as the star twelve years ago.

"I was with 'The Good Little Devil'

That Had Mary Pickford

as one of the principals. And recalling my appearance in this very house can say that I was here before—for a year—in 'Very Good Eddie.' So the Princess and I are old friends." When we had previously asked him if he could make up and talk at the same time and he laughingly rejoined, "It doesn't bother me.

"I have learned to drive my car and read my lines with my wife, Mrs. Truex, taking care of the cues. That is one of the things she cannot understand how I manage when driving a machine takes a lot of attention. My wife, by the way, was a former professional, being one of the original 'Hello People' girls in Havana (like our 'Florodora' (Sextette here).

"And down at Great Neck where we live there is quite a merry colony of actors and producers as well, the contingent including Ed. Wynne, Joe Santley, Frank Craven, Jane Cowl, Raymond Hitchcock, Florence Moore, John Charles Thomas, Oscar Shaw, P. G. Bodehouse, Sam Harris, Arthur Hopkins, George M. Cohan, Jack Hazzard, DeWolf Hopper—in fact many others but all 'home folks.' There are bridge parties and

Little Social Affairs

among us stagers that make us happier for having established regular homes away from old Broadway."

In stage stardom Ernest Truex is little but oh my!

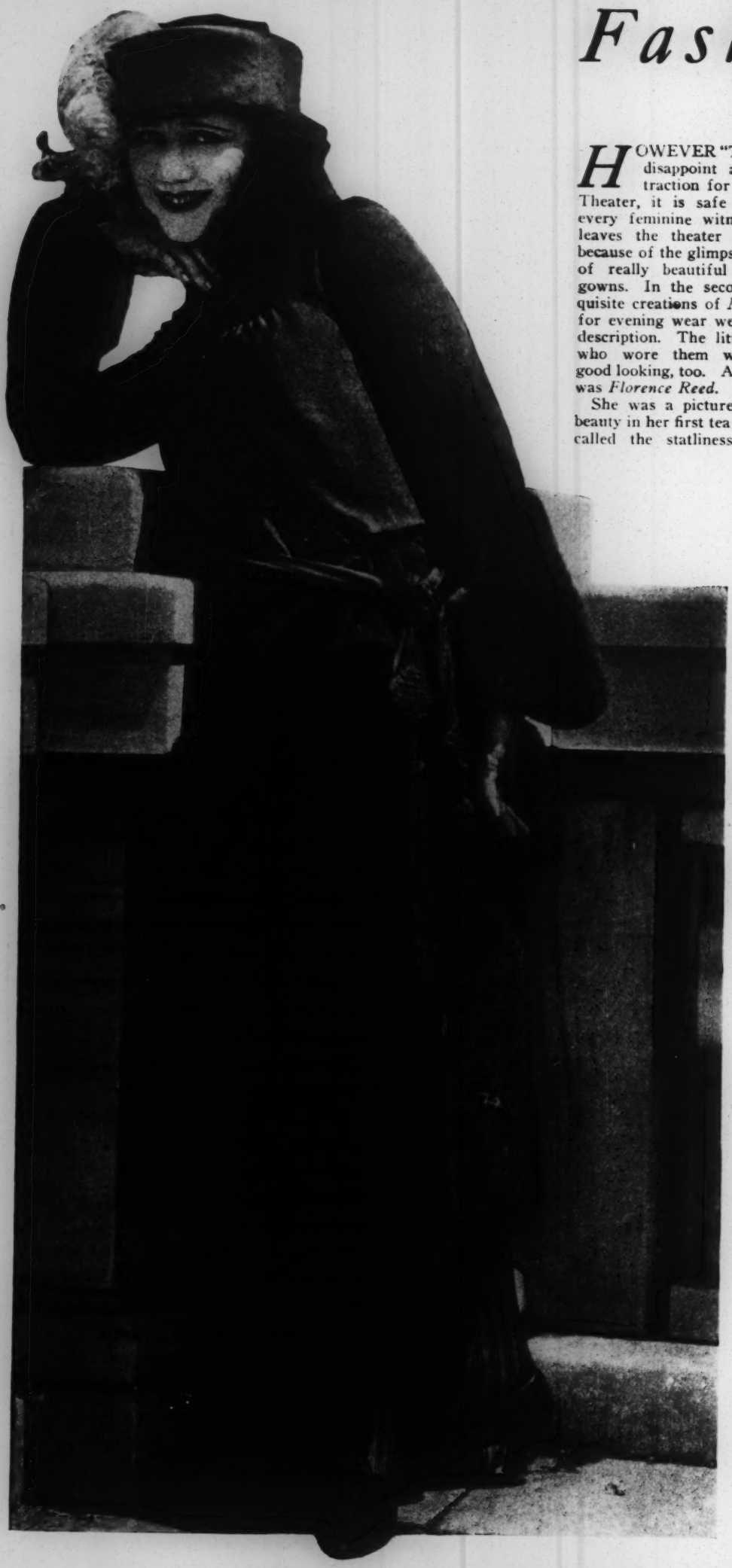
!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Tomorrow's Stars

In the little group below Lewis Sargent, hero of "The Soul of Youth," William D. Taylor's production for Realart, is convinced that he has discovered new talent for the screen. The youthful find would be admirably suited for a screen version of "The Midnight Sons," in which he could be cast for the part of the youngest son. Producers, please note

Above is one of the most recent juvenile prodigies in a scene from King Vidor's "The Jack-Knife Man" (First National). The Jack-Knife Man is bringing up the child in the way it should go. Or perhaps it is a case of "a little child shall lead them," and the youngster is teaching the old man his "Now-I-lay-me"

At the left the young idea is discussing the topics of the day between spoonfuls of soup in First National's "The Jack-Knife Man." The young lady at the left is at the present moment outlining the story of her next starring vehicle and trying to decide on who her leading man shall be



Fashions From

By Mlle. Rialto

HOWEVER "The Mirage" may disappoint as an opening attraction for the new Selwyn Theater, it is safe to assume that every feminine witness of the play leaves the theater perfectly happy because of the glimpse she has gained of really beautiful and distinctive gowns. In the second act, the exquisite creations of *Madame Frances* for evening wear were 'most beyond description. The little gold diggers who wore them were remarkably good looking, too. And so, of course, was *Florence Reed.*

She was a picture true of exotic beauty in her first tea gown, which recalled the statliness and exquisite blending of colors found in that much talked of bird, the peacock. Draped over a harem pantalette effect in brilliant green, with bodice to match, was chiffon which shaded from sapphire blue to emerald green, and which possessed elaborate and intricate designs worked out in these various shades. The gown had long, wide sleeves, and the full lines which fell from a square cut neck, terminated in a sweeping train. A hint of a waistline was found in a girdle of copper colored cord. Another

Appealing Tea Gown

was more quiet in coloring, but equally beautiful in design and detail. It was of a soft gray georgette, very simple in outline, being fashioned somewhat after the Empire model, having a short train, but no direct waistline. The under slip was of heavy cream satin, and was rather snug fitting. A feature of the gown was the broad banding of chinchilla squirrel which formed deep cuffs on the bell shaped sleeves, and also outlined the neck and front of the gown.

Fur in general came in for a good share of notice, for a

Wrap of Ermine

which was cut along dolman lines, brought forth exclamations of delight even from the somewhat hardened to beauty first-nighters. The lining of the wrap was in that new tomato shade which suggests tropical sunsets in their fullest glory. It is an exquisite thing for lining the new winter wraps, for there is warmth and appeal in its color, and when woven in the silks of rich texture and design, it is doubly appealing. Under the ermine wrap, *Miss Reed* wore a gown of all white, made along straight and slim lines, giving the desirable, and new silhouette. The material was of

Sparkling Sequins Embroidered

in unique design. A hint of old Greece was given in the long waistline, faintly outlined by its rope of pearls girdle. In back a loose panel hung with pleasing effect. Satin slippers and heavy silken hose added the finishing touches to a lovely gown.

Then, too, there was *Florence Nash*, who, as a slangy little gold-digger uttered her lines with her usual effectiveness, and dressed the part

ELLEN O'CONNOR

When the tang of autumn is in the air and the world of youth is on the alert for the color of the football game or a sortie upon the smart shops, the clothes problem is solved in a twinkling by this De May suit of chinchilla satin with beaver and ratine embroidery. Miss O'Connor, the picture star, tops it with a Warshauer hat of beaver colored Pussy Willow satin and ostrich most becomingly

Photo by Old Masters

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 133 W. 44th St., New York.

The Footlights

most becomingly. In the first act she wore a

Smart Suit of Black Velvet

made to suit the lines of the slim young debutante. The jacket was of the new box style, with ermine collar and bandings of this fur on the —strangely enough—elbow length sleeves. The entire outline of the jacket was banded with ermine, while the bottom of the short, trim skirt, too, was trimmed with a narrow band of the fur. A chic little close-fitting turban of black velvet, with aigrette sticking out saucily from one side added to the smartness of the costume. French pumps with very sheer stockings of black also contributed to the well dressed look. Next *Miss Nash* wore an evening gown, a lovely thing, too,

Combining Blue and Silver

with exquisite results. The blue, different from past seasons of turquoise and baby shades, was of a pale cornflower and was of the metal material which gives such a desirable sheen to evening gowns. Over the skirt of this blue, were hung front and back aprons, or open tunics, of silver lace, which came nearly to the hem of the blue. These were girdled in, in broad lines, by the blue and silver materials. While the waist, too, was combined of blue under-bodice, and loose covering of silver lace in front, open down the middle, and hanging in straight lines, in cape effect, in back. Silver slippers and silver hose was glimpsed from the short skirt. Over this dress *Miss Nash* wore a lovely evening wrap of silver cloth with a

Deep Chinchilla Collar

lending a note of beauty and warmth. The final act brought forth a trim little suit in a gray-blue duvetyn, which was very smart and admirably suited to *Miss Nash's* dainty appeal.

In the second act, scores of appealing gold diggers wore some of the best evening gowns shown this season. One, worn by a slim brunette, was fashioned entirely of scarlet sequins and was a stunning affair. While another gown, more suited to the needs of the conservative, combined cloth of gold with a lovely shade of jade chiffon.

Madame Frances was responsible for all the gowns and wraps of "The Mirage."

"Welcome Stranger," at the Cohan and Harris Theater, brought to view several girlishly simple frocks which were worn to advantage by *Margaret Mower*. In one scene she looked very pretty in a

Simple Crepe Dress

of brown, which, with its tight under skirt and flaring tunic and lace ruffled neck departed in no way from many charming dresses seen in the past. She wore, at another time, a frock of black satin which possessed an accordion plaited skirt and simple bodice, also relieved at the neck by a touch of white. A velvet suit which was also worn by Miss Mower

Possessed New Lines

for it was a one-piece model, giving the effect of a suit now so much in vogue. It had straight simple lines fashioned of black velvet, being buttoned down the front, and slightly belted in all around, and so giving the desired suit effect. A large collar of oppossum fur—which, by the way, is very popular this year—added a pleasing note. A very smart hat, with a feather decorating the side completed a chic appearance.

Mary Brandon, who played a poor daughter, later coming into riches, appeared to advantage in an evening frock combining yellow and white. This had a

Skirt of Tiers

which alternated widths of white lace and widths of yellow satin. It had a baby waist, with tiny sleeves, and a broad girdle of the white, but was otherwise designed along familiar lines.

LOIS WILSON

An evening gown of soft draped fuchsia colored Salome velvet sets off Miss Wilson in "Midsummer Madness," William De Mille's current Paramount production. It is a Paris model—with intricate draping, giving a slender silhouette and no direct waist line. Laced satin pumps, in contrasting color, lend a note of smartness

Above, Olive Thomas's smile is enough to qualify her to be "Everybody's Sweetheart"

William Collier, Jr., bugles for the entertainment of his friends

Below, Olive Thomas and William Collier, Jr., stage a jovial tug-of-war in "Everybody's Sweetheart" (Selznick)

"EVERYBODY'S SWEETHEART"

Olive Thomas's Last Picture for Selznick

By John Lynch. Directed by Laurence Trimble. Released by Selznick.

Mary.....Olive Thomas
John.....William Collier, Jr.
The General.....Joseph Dowling
Mrs. Willing.....Aileen Manning
Miss Blodgett.....Martha Mattox
The Corporal.....Hal Wilson
Mr. Willing.....Bob Hick

Interest in "Everybody's Sweetheart," centers naturally about the late star, Olive Thomas, who made her farewell appearance in this posthumous picture. No more beautiful work could have been chosen to express poignantly her grace and daintiness. Her individual charms and favorite subject matter make a memorable and beautiful appeal. In viewing this picture the loss that the motion picture world has sustained becomes apparent. A distinctive star has been lost, a star so young, so wholesome and so ingenuous that she typifies for all times the representative heroine of "sweet sixteen," joyous, lovable and vivacious.

As Mary, Olive Thomas impersonates a girl of the poor farm world, a sad place where work and harsh words bring tears and distress. Around her are the aged inmates who have their little hopes and ambitions and who look to her as a guide. She accepts their trust, and finally, accompanied by John, a youth her own age, and the corporal, a picturesque old war veteran, she goes out into the world to search for happiness. And she finds it, fortunately, for, by a lucky chance, the three wanderers reach the home of a noted general who is wealthy and respected. By a strange coincidence, this general proves to be the former commanding officer of the corporal and the grandfather of John. When Mary learns this fact, she fears John will snub her and cast her off; but he is loyal to her and promises to marry and cherish her.

Notable scenes include the flight of the wanderers across the beautiful harvest fields; the scene in the garret, where Mary attires herself in the quaint garments of days gone by; and the graceful love episodes. Though the subject matter is not particularly varied, it affords an excellent study for a careful study of the talents which made Olive Thomas beloved by thousands.

It is interesting to add, in connection with this play that Olive Thomas stated, in one of the last interviews given out before her tragic death that this type of play was her favorite. She said that she loved to be surrounded by real human characters such as the corporal and she displayed stills of the lovable old man with the pride and interest she would have shown in a relative. It was her ambition to secure plays of settlement life, similar to this one, in which she could surround herself with young players and thoroughly human old men and women. For this reason, "Everybody's Sweetheart" has a double and highly personal significance. Her love for dumb animals is finely revealed in the pathetic scene where the pet chicken is killed.

SOBEL.

The Letters of Heloise to Her Chum

VI.

BY HERBERT CROOKER

DEAR MARGIE:

Well, Margie, old jug of home brew, how's the henna process working out? That's another one of our press agent, Al. Glumm's bit of whimsical humor in the way of an every day salutation, Al.'s awfully clever, Margie, and hands me out more laughs than Harold ever could in affectionate moments. By the way, Margie, you ain't said much about Harold lately? Has he ceased coming over on your front stoop to cry in his beer over me? Well, Margie, Harold is a nice, clean-cut boy, and I do hope he does well.

Before I tell you the real meat of this here letter, Margie, I will have to tell you what I have been doing for amusement. Al. has took me around a lot lately, and

Al. took me to a show, Margie, and Harold Lloyd was in a box. You will observe it was a musical comedy

The Other Night

we went to a show where I saw Harold Lloyd sitting, deeply engrossed, in a box. Ain't it funny the way I affect people, Margie? Why as soon as I and Al. come in this here spectacled kid lost all interest in the show. I guess if Al. hadn't been with me he would have lept out of the box and offered me a cast iron contract. Al. said he really didn't see much sense spending dough on a musical show any more as one misses so much by going in off the street. Don't you dearly love that, Margie?

Laying all kidding to one side, Margie, I am deeply worried about Al., because I think he has tooken a great delight in this here lemon extract. When Al. met me to take me to the show I said unto Al.: "Al., what makes your nose so red, Al.?" And Al. says, "Why, glasses, Heloise." "Glasses," says I to Al., sagely: "glasses of *what?*" which I considered a rare bit of snappy repartee. But Al. shows he is a human wildcat by rabidly coughing out, "It isn't spilt milk, Heloise, that people cry over these here days, but spilt hootch." I dearly love that, don't you, Margie? It has a double meaning, Margie, although I don't suppose *you* drink it in.

Well, Margie, as soon as I began

To Get Interested

in Harold Lloyd at the show I could see Al. was beginning to get just a little bit sore.

Anyway, he began to make very uncalled for remarks about the party. Al. says: "Heloise, 'Speedy' Lloyd is all right in his way, but he is one of the most suspicious gents I have ever saw. Why, Heloise, he considers it bad luck to step on a watermelon seed while dancing, and, Heloise, he considers it even *worse* luck to walk under a ladder and have a gallon of green paint fall on his head. Why, Heloise," says Al. to me, "'Speedy' has never been known to play a slide trombone in a telephone booth, which I calls the heights of excentricity." Of course, Margie, Al. didn't really mean to be unkind. It's just his quaint way of carrying on a conversation.

Well, Margie, Al. was so pleased with my poem which I wrote and dedicated by myself, written by me, that I have went and wrote another one. This one, Margie, is not so personal, but is a sort of

A Subtle Hint

to those who go to the picture houses. You might take it to the Happy Hour, and use what influence you have to get them to run it on a slide. I think the folks in Weehauken would eat up this home talent stuff, especially when they know I write it. It is dedicated not to me, Margie, but them creeds of people who I think should be headed for a padded cell, or worse, who knows, Margie? I have nicknamed this here poem, which I wrote myself, "The Extra Seat Grabber," Margie, which I think reeks of the subtle. Peruse!

THE EXTRA SEAT GRABBER

Now here's a jane what you must know
Who goes to every picture show,
Her hair is bobbed, her nose turned up
Outside the door she's checked her pup.

The fate of Mary, Queen of Scots,
We wish would come to Lucy Blotz,
She vowed if they would chop her head
She'd never speak, but cut them dead.

This Lucy is a maiden sweet,
Who at the movies grabs a seat—
And on the next one parks her hat—
I ask you—what is worse than that?

Now really, Margie, laying all kidding to one side, don't you think that's pretty fair for an amatoor like me to dash off totally unprepared for same? Al. read it and heaved a sigh, signifying his appreciation of my maidenly genius, and says: "Heloise, I dearly love that!" which is saying a lot, Margie, as Al. is very unemotional, except, of course, when he gets out in his car with me, which, of course, is another story, Margie.

Now, Margie, we have

Come to the Meat

of this here letter. I have saw the head of the firm and have been in heated discussion with same about the super-picture which I am to be starred into. Terence Goldbug is this here party's name, and he was just as dear as could be to me, although, of course, he has some rather irrational ideas. Before I saw him I met Al., and Al. says to me: "Now, Heloise, Terence Goldbug is really not a bad bird, but he is sometimes a ten-minute egg, hence Heloise you had better humor him along a bit until you see witch way the zephyrs are blowing," witch I think was mighty swell of Al., don't you, Margie, old pound cake?

Well, Margie, I blows into Mr. Goldbug's office with all the *esprit de corpse* I was able to gather about me so early in the morning. Goldie was busy trying to look as if he was thinking about something, but as soon as he saw me waiting to mitt him he came out of his London atmosphere and extended a handful of digits toward yours truthfully.

"How's the little darling this morning?" says Terence Goldbug. Now, Margie, while I dearly love affection in its place I hate to have a gent throw a *darling* right into my open face, but I remembered Al.'s words of Solomon, and said right back:

"Good-morning, Goldie!" Laying all kidding to one side, Margie, I guess that sort of knocked Terence off his means of support because he got

His Hand Caught

in the inkwell, and had such a fit of coughing that I got ready to have the Smith Brothers paged.

"Now, Miss Sniffgatz," he begun, but I saw the gent was a little ways back into the Dark Ages, so I sings out:

"Adair is the name! Heloise Adair. It *was* Sniffgatz, but due to political reasons, Al., I mean Mr. Glumm—well, I and Al. decided on Heloise Adair, Mr. Goldberg."

"The name is Goldbug, *not* Goldberg!" says the big stiff, "and me and Al. didn't decide on *that*, either, Miss Adair *nee* Sniffgatz!" Then the gent begun to look at me quizzically, and

None Knows Better

than you, Margie, that I just hate the kind of looks witch has a lot of z's in them.

"Well, Miss Adair," says Goldie, "what is your relations with this here slave of ours? You issent stuck on him, is you?"

"Well," says I, "of course I issent. Al. is just most kind to me, seeing as how I am a stranger in a strange climate, and being a stranger in same Al. has took me in, Mr. Goldstein."

"Goldbug, Miss Adair, *not* Goldstein!" says he, like a chilled cantelope. "Well," says he, "I'm glad of that, as some of the hired help around these here premises is inclined to exert themselves in the wrong direction."

"Oh!" says I, affecting the same chill, "Al. has always been a perfect gent to me, and more, as he has took me around a bit," says I, "and he is also going to get my pictures in all the papers, Mr. Goldfish."

"Goldbug, Miss Sniffgatz, *not* Goldfish!" says he, "I am not exactly a fish." And after a moment of deep thought, he added: "Neither am I a *bug!* But, we must get down to business."

"Well, yes," says I, unafraid, "I suppose that's what I am here for."

"Well, yes," he answered, easily, "I see you have rare perspicacity."

"Yes," I answered, "and none of same is false, either." That sort of gave him a new respect for me, Margie, as well you know that everything tantalizing about myself is my own, Margie.

"Well, Mr. Goldfinch—I mean Goldbug," I says, snappily correcting my gross of errors, "I would dearly

Love to Star

in a Japanese picture like 'Madame Butterfly,' because I look ravishingly exquisite in a kimona."

"Hum!" says he, with new interest, "we shall look into that *later*, but Miss Sniffgatz——"

"Adair is the name, Mr. Goldfob," says I with flashing eyes.

"Oh, yes, Miss Adair!" says he, "and Goldbug is the name, *not* Goldfob! Well, we have decided on a Western vehicle for you full of thrills. You have your life insured, I suppose?"

"Oh, no!" says I, concealing any timidity witch lurked,' "I am so fearless that I never thought of that!"

"Well," he says, "the company will see to that, anyway, as we can't afford any loss of life around here. We must have a just compensation should any of our stars get killed." Ain't he jovial, Margie? That set me thinking. These movies is so convenient! I suppose they have an undertaker right on the premises, Margie!

"I dearly love sumachs in case of my demise," says I, jestingly, to carry on the idea that

I Was Still Fearless

as I could see he was one of them

(*Continued on page 662*)

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"HOMESPUN FOLKS"

First Associated Producers Production Is Seen

Produced by Thomas H. Ince for Associated Producers. Scenario by Julian Josephson. Directed by John Griffith Wray.

Joel Webster.....Lloyd Hughes
Beulah Rogers.....Gladys George
Tracy Holt.....George Webb
Pliny Rogers.....Al. Filson
Gabe Howard.....Fred Gamboal
Caleb Webster.....Charles Mailes
Sarah Webster.....Lydia Knott
Watt Tanner.....Gordon Sackville
Joseph Hargan.....Willis Marks
Hilary Rose.....James Gordon
Widow Stinson.....Edith Yorke

In "Homespun Folks" the course of true love hits all kinds of bumps and adventures yet triumph asserts itself in the end and the young hero obtains the girl of his heart and also wins the undying gratitude of her father when the lover saves him from hanging or a worse fate. Joel Webster is a country lawyer, a youth in appearance but with plenty of ambition and fight. He becomes the leading candidate for district attorney when the original candidate is forced to resign. His main opponent is Tracy Holt, backed by the newspaper that is owned by the father of the girl Webster loves.

Things assume a pretty crisis when Webster is about to be tarred and feathered for refusing to prosecute Rogers upon the perjured testimony of the state's only witness, Joe Hargan. But Beulah Rogers jumps into the breach and by the aid of a gun forces Hargan to tell the truth.

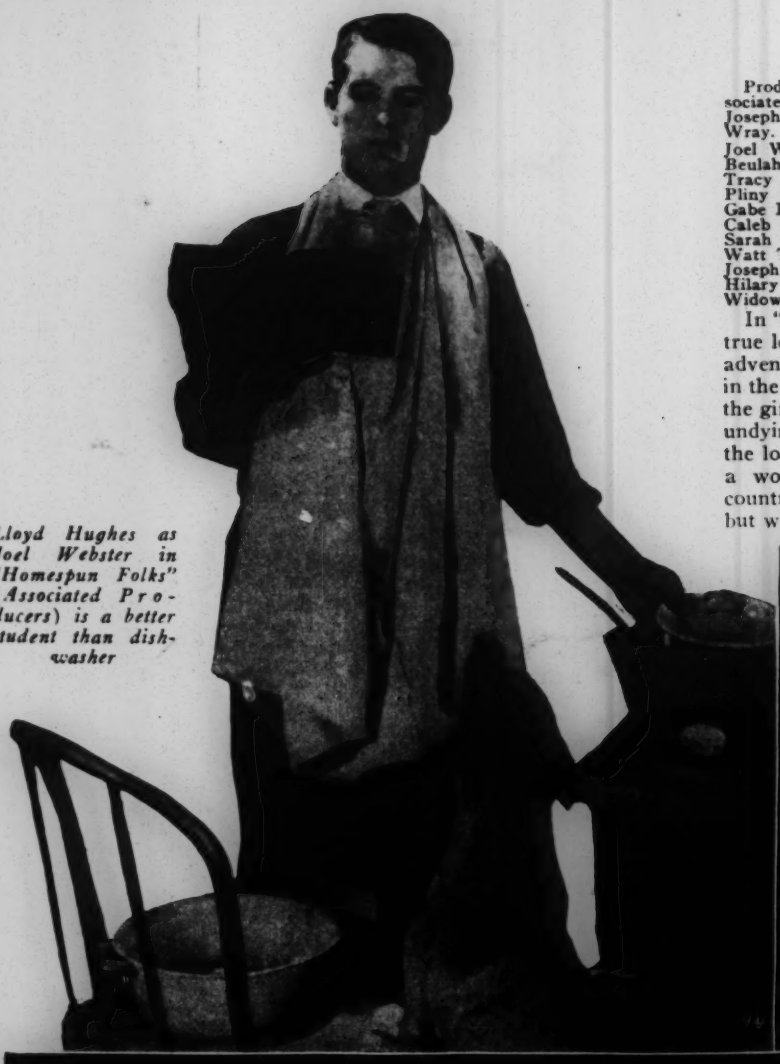
There is a rural aspect all the way, with the scenes inside and out being taken in the proper countryside environment.

The cast is not an all-star proposition but appears to comprise a most capable acting crowd, with some wonderful "types" being used in the general production.

John Griffith Wray has done unusually fine work with the direction; the story as a whole capable of rounding up bully film entertainment in any neighborhood.

There is sufficient melodrama to please the exacting, with the election scenes being most realistic and effective. Lloyd Hughes does his part most capably and satisfactory. Miss George deserves special mention.

VANCE.



Lloyd Hughes as Joel Webster in "Homespun Folks" (Associated Producers) is a better student than dish-washer

(Above) Lloyd Hughes comes to the rescue of a child and a dog. It is hard to say which is worse hurt

Above at the right, Lloyd Hughes and Gladys George show how all good stories should end in spite of the well-known course of true love

At the right, Lloyd Hughes, with his patient's leg carefully bandaged, receives a word of commendation on being a first class nurse

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"SWEET LAVENDER"

Mary Miles Minter in Pinero Play for Realart

Adapted by Beulah Marie Dix, from the play by Sir Arthur Wing Pinero. Directed by Paul Powell. Released by Realart.

Lavender.....Mary Miles Minter
Dotty Driscoe.....Sylvia Ashton
Mr. Driscoe.....J. M. Dumont
Billy Driscoe.....Starke Patteson
Horace Weatherburn .....Milton Sills
Clem Hale.....Harold Goodwin
Ruth Rolt.....Jane Keckley
Prof. Phenyl.....Theodore Roberts
Minnie .....Flora Hollister

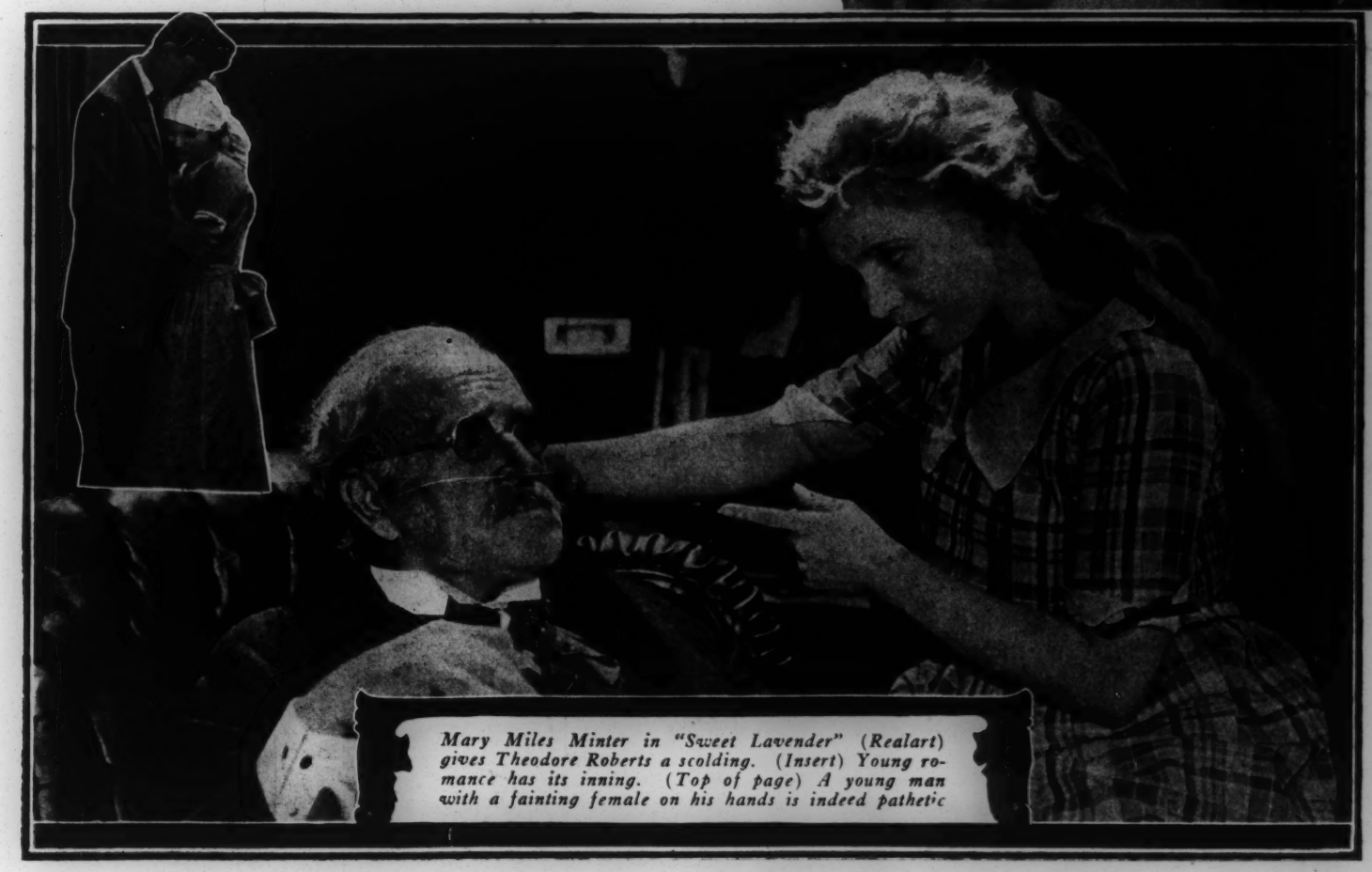
This week's principal attraction at the Rialto is "Sweet Lavender" which was written by Sir Arthur Wing Pinero and adapted to the screen by Beulah Marie Dix.

Anyone who has seen the play would hardly recognize it as a picture, as it has undergone many changes. This time the story deals with the love of a young college student for the pretty little daughter of his landlady. The young man's guardian, however, considers his ward far superior to little Lavender and tries his utmost to forbid the banns.

After many incidents of interest and much trouble for the two lovers, he learns that Lavender is no other than his own daughter. It seems that many years previous he and his young bride had parted in anger and she had taken refuge with her sister. During the years of their separation she dies leaving behind her a little daughter, who he is told has died with her. The aunt brings the child up as her own, vowing that she shall never know her father. Seeing the love of the young couple, "auntie" confesses and all is well that ends well.

Miss Minter, as Lavender, was very charming and quite lived up to the sweet part of the title. Milton Sills and Theodore Roberts gave her excellent support.

MARJORIE.



Mary Miles Minter in "Sweet Lavender" (Realart) gives Theodore Roberts a scolding. (Insert) Young romance has its inning. (Top of page) A young man with a fainting female on his hands is indeed pathetic

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

(At the left) Lon Chaney is somewhat the worse for wear in "Nomads of the North" (First National)

(Above) Lewis S. Stone as Corporal O'Connor has occasion to prove how good a nurse he can be

"NOMADS OF THE NORTH"

First National Film of Curwood's Thrilling Story

Story by James Oliver Curwood. Directed by David M. Hartford. Released by First National.

Nanette Roland.....Betty Blythe
Raoul Challoner.....Lon Chaney
Corporal O'Connor.....Lewis S. Stone
"Buck" McDougall..Francis MacDonald
Duncan McDougall.Melbourne MacDowell
Old Roland.....Spottiswood Aitkin

"Nomads of the North" is a delightful tale of adventure and romance of the northern world.

The setting is laid at Point Fort O' God, somewhere, where Nanette Roland, the pretty, demure little daughter of a sickly old pioneer, is the resentful recipient of the attentions of "Buck" McDougall, son of the factor of that region, whom she refuses to marry unless her sweetheart, Raoul Challoner, an adventurer, long overdue from the Arctic, fails to return. Buck's scheme to tell Nanettte that her sweetheart was killed, is carried through successfully by Mariot, a whiskey smuggler.

In the meantime Raoul arrives after an eventful trip, just in time to prevent the marriage of Nanette to Buck McDougall. The latter swears revenge and some days after he and Mariot attack Challoner. In the struggle Mariot is killed and Raoul is imprisoned in the cabin of McDougall. Nanette stages a surprise attack on the cabin that night and forces the McDougalls to release her lover, who then turns the tables and handcuffs the father and son together and makes his escape north with Nanette. They live happily until sought out by Corporal O'Connor of the Royal Mounted Police.

While returning with the fugitives they are caught in a fierce forest fire in which McDougall loses his life. O'Connor releases his prisoners, telling them he will report Challoner instead of McDougall as the dead man and departs.

All in the small cast act their parts excellently. JOVIE.

(Below, left) The trip back to civilization proves an arduous one for Corporal O'Connor and his prisoners

(Below) At last there is a happy ending in sight and Betty Blythe as Nanette offers up a prayer of thanksgiving

"WAY DOWN EAST"

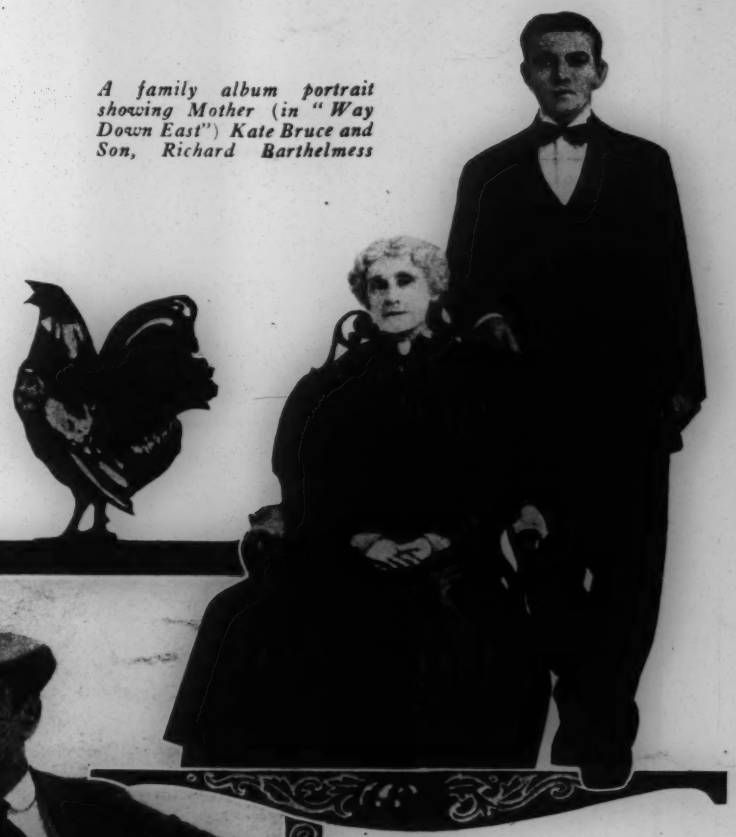
Thrilling Climax to Griffith Production of Old Play

Story by Lottie Blair Parker. Scenario by Anthony Paul Kelly. Directed by D. W. Griffith. Released by D. W. Griffith.

Anna Moore.....Lillian Gish
Squire Amassa Bartlett...Burr McIntosh
Louisa Bartlett.....Kate Bruce
David Bartlett.....Richard Barthelmess
Kate Brewster.....Mary Hay
Professor Sterling.....Creighton Hale
Hi Holler.....Edgar Nelson
Lennox Sanderson.....Lowell Sherman
Martha Perkins.....Vivia Odgen
Rube Whipple.....George Neville
Seth Holcomb.....Porter Strong
Diana Tremont.....Mrs. Morgan Belmont

As a thrilling melodrama laid against a rural background and conveying with effective realism the atmosphere of the countryside, "Way Down East" takes a conspicuous place in the Griffith gallery.

But it's the climax rather than the incidentals of the photoplay which will bring spectators to the edges of their seats and keep them there. Even Griffith has never surpassed this climax in the qualities of cumulative suspense and tension. One sees Anna, the heroine of the story, imperiled on an ice-caked river, and on the distant bank is David battling with a terrific snow storm, in a desire to rescue her. As he finally approaches the river, led there by pieces of Anna's apparel, the ice starts to crack and flow. The suspense piles up. And one sees the piece of ice which holds the terrified form of Anna crumbling away and starting down the river to the falls below.



A family album portrait showing Mother (in "Way Down East") Kate Bruce and Son, Richard Barthelmess

The scene leaves one breathless. It is gripping realism, staged with skill and the power of dramatic values. There is variety to the picture offered in the farm life and its characters.

Lillian Gish played the part of Anna with a deep appreciation of its emotional qualities—distressed, poignant and sympathetic, while Richard Barthelmess enacted David with wholesome boyishness and vigor. Lowell Sherman was a most convincing villain, and Mary Hay was charming in the part of Kate Brewster. REID.

Richard Barthelmess in "Way Down East" (Griffith) as a farm lad does not like to see Anna (Lillian Gish) with the city chap (Lowell Sherman)

Lillian Gish as the unhappy Anna in "Way Down East" examines her new mittens with a youthful feeling of unconquerable pride

Mary Hay as Kate Brewster comes to visit the Bartletts, all of whom, the Squire, Burr McIntosh; his wife, Kate Bruce and their son, Richard Barthelmess, extend welcome

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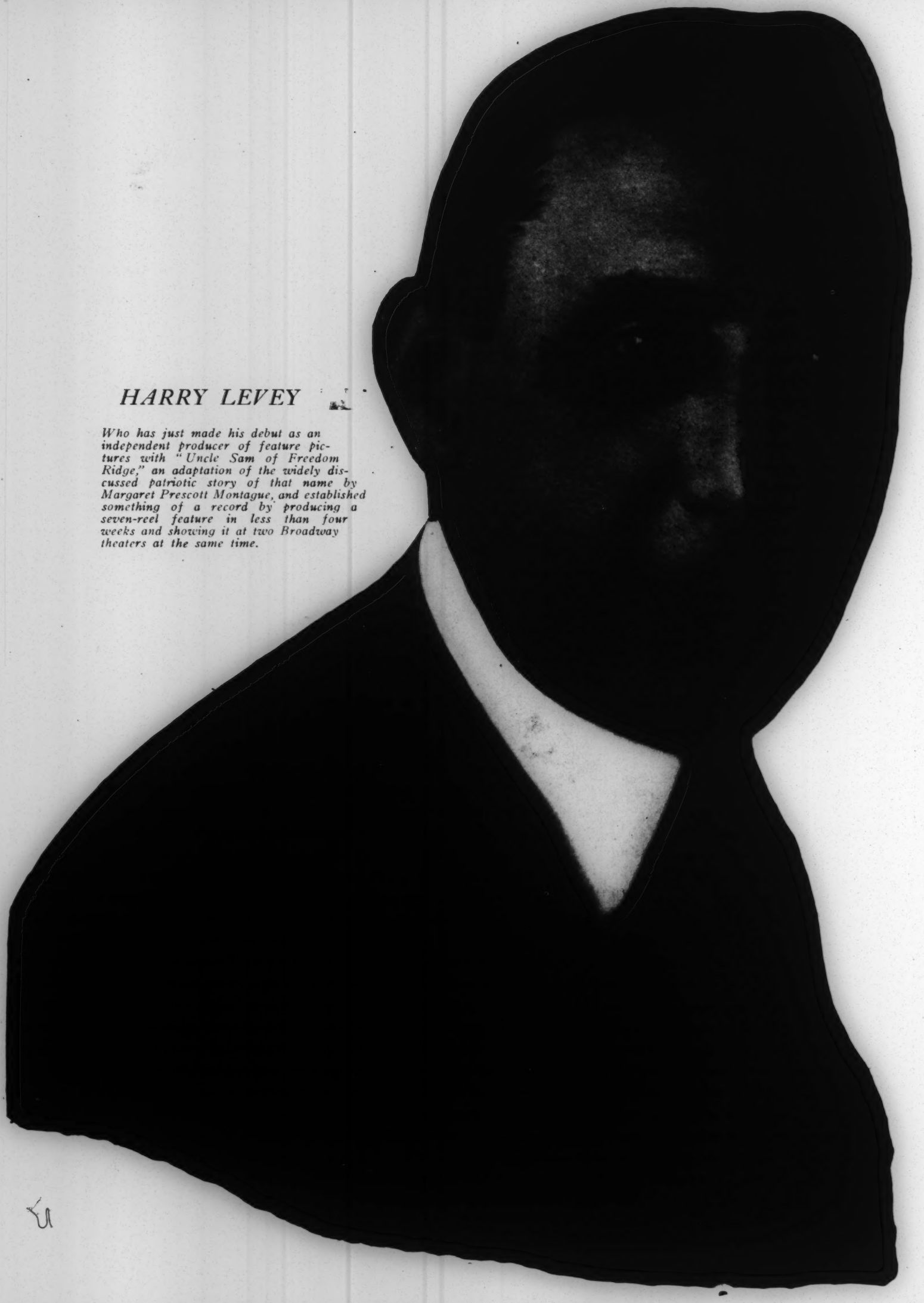

HARRY LEVEY

Who has just made his debut as an independent producer of feature pictures with "Uncle Sam of Freedom Ridge," an adaptation of the widely discussed patriotic story of that name by Margaret Prescott Montague, and established something of a record by producing a seven-reel feature in less than four weeks and showing it at two Broadway theaters at the same time.

THE WEEK'S BROADWAY PICTURE SHOWS

Strand Has Attractive Program—First Associated Producers Film at Capitol—Mary Miles Minter at Rialto—Bebe Daniels Picture at Rivoli

THE STRAND

Series of Attractive Features Offered

Joseph Plunkett, who directs the program destinies of the Strand, need not be one bit ashamed of the entertainment he has arranged for the patrons of that popular house this week. The bill stacks up most favorably in its entirety, with the musical features being applauded at the opening shows Sunday.

The overture is tuneful, the Strand Orchestra playing selections from "The Only Girl" (*Herbert*), with *Mary Mitchell* in fine voice, singing *When You're Away.* An impressionable feature and one enthusiastically received.

The Strand Topical Review contained many interesting scenes, culled from the divers film weeklies. As usual *Mr. Plunkett* sensed the pulse of his Strand audiences by selecting only those calculated to hold high interest. The Chester Scenic was also interesting, the title being "Balling the Junk."

The audience was regaled with sweet harmony by the Strand Male Quartette, consisting of *John Young,* tenor; *Frank Mellor,* tenor; *George Reardon,* baritone, and *Donald Chalmers,* basso. The voices blended nicely on *Ole' Uncle Moon* (*Scott*).

Katherine MacDonald starred in the feature film entitled "Curtain" which showed *Miss MacDonald* in many poses and attractive wardrobe, *Miss MacDonald* adding to her laurels as one of the most beautiful women ever working before the motion picture camera.

Redferne Hollinshead is a tenor and a good one. He stood between the musicians and the footlights and rendered two numbers, *Mother's Tears* (*Grandei*) and *Your Wonderful Eyes* (*Osborne*), with the Strand orchestra lending able accompaniment. *Hollinshead* is a big fellow and has a voice of beautiful tone, a high register and a naturalness that enhances his numbers.

A film comedy, "A Flivver Wedding," bearing the Warner Brothers' producing label, with *Monty Banks* as the principal comedian, followed the *MacDonald* feature. This picture is distributed by the Federated Exchanges.

The organ solo was "Tales of Hoffman" (*Offenbach*), with *Ralph H. Brigham* playing most effectively. *Herbert Sisson* is the alternating organist. VANCE.

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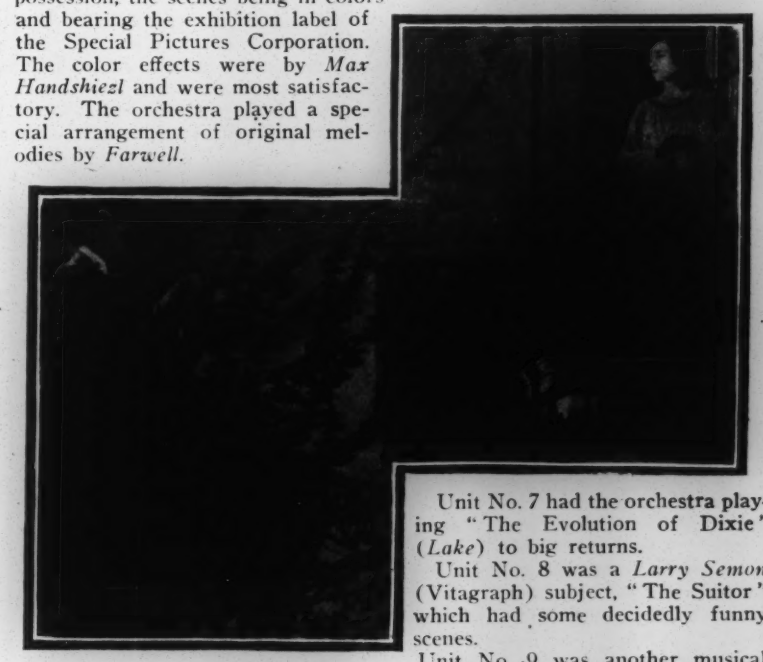
THE CAPITOL

Splendid Show Gives Satisfaction

One of the best shows that has been arranged under the *S. L. Rothafel* regime is on view this week at the Capitol.

One of the prettiest and most effective overtures ever offered in the huge house was that of the *Rothapfel* interpretation of "Hungarian Lustspiel" (*Keler-Bela*) which was not only entertaining but decidedly novel in layout. The Capitol Orchestra started the strain of the Hungarian's famous music, with a little stage setting bringing out a group of "Gypsy musicians," playing instruments in vogue in *Keler-Bela's* days. Then *Bertram Peacock* appeared, attired in nomadic garb, and he sang a number characteristic of the stage environment. Then followed a dance, the artists being *Alexander Oumansky,* and *Mlle. Gambarelli,* the theme of the overture still being carried out; the girl at the gypsy campfire turning her affection from the soloist to the dancing lover (*Oumansky*). At first there was special accompaniment by the gypsy band, with the orchestra joining in for the finale. Unquestionably a feature and made all the more impressive and lasting by some artistic decorations by *John Wenger.*

For Unit No. 2 which was entitled "The Heritage of the Red Man," which showed some of the wondrous beauties of the western country before the white man took possession, the scenes being in colors and bearing the exhibition label of the Special Pictures Corporation. The color effects were by *Max Handshiezl* and were most satisfactory. The orchestra played a special arrangement of original melodies by *Farwell.*



Lew Cody in "Occasionally Yours" (Robertson-Cole) steps out into the night to play Romeo

There was applause for the singing of the Toreador Song from "Carmen" by *Desire LaSalle,* baritone, which was offered as Unit No. 3. The *Bizet* number was not only staged splendidly but the orchestra did itself proud with the accompaniment. *LaSalle's* singing was an artistic treat.

For Unit No. 4, labeled the Capitol News, the orchestra started the familiar strains of "Le Marsellaise" when scenes were shown of the French army and the newly elected president, *Millerand,* duly celebrating the anniversary of the Battle of the Marne. There were other interesting views in the news, with closeups of the base ball players of the White Sox team who had confessed to having thrown the word's series with Cincinnati last fall. There was applause when Eddie Collins' face was shown; Babe Ruth also came in for special attention in the news.

Unit No. 5 presented the Capitol Male Quartette, comprising *Sudworth Frasier, Bertram Peacock, LeRoy Duffield* and *Raymond Holbrook,* singing (a) *When I Hear the Gate A-Swinging* (*Leo T. Croke*), (b) *O Time Take Me Back* (*Carrie Jacobs Bond*), with special accompaniment by *Sepp Morscher,* harpist; *David Mendoza,* violinist, and *Joseph Czermiavsky,* cellist. This unit was not only a pleasing feature but was excellently presented by the participants.

Unit No. 6 was the Thomas H. Ince film, "Homespun Folks" (Associated Producers).

His Juliet, however, is not so sure she cares to have him only "occasionally hers"

Unit No. 7 had the orchestra playing "The Evolution of Dixie" (*Lake*) to big returns.

Unit No. 8 was a *Larry Semon* (Vitagraph) subject, "The Suitor" which had some decidedly funny scenes.

Unit No. 9 was another musical contribution, the organ being played by *Melchiorre Mauro-Cottone.* VANCE.

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THE RIALTO

Miss Minter Charming as "Sweet Lavender"

Mary Miles Minter is the chief feature of the Rialto program this week. She appears as "Sweet Lavender," in Sir Arthur Wing Pinero's story of the same name. The picture is very light and pretty, and not likely to give one brain fag in looking at it. However, it is nicely done and has some amusing scenes. *Miss Minter* is charming and is surrounded with a capable cast.

The feature picture was followed by a very amusing Century comedy, entitled "Loose Lions," which had all the thrills from pies being hurled in the air to lions running around loose.

The overture played by *Hugo Reisenfield's* Orchestra was "Tannhauser," and was rendered most beautifully. The other musical attractions were an aria from "L'Africaine," sung by *Edgardo Albano,* who has a very pleasing baritone voice, and three violinists and 'cellist played Tschaikowsky's "Andante Cantabile" in B flat major, and that was perhaps the finest thing on the program.

The Rialto Magazine and the Bruce Scenic film, "The Explorers," were as usual most interesting. The magazine showed some pictures of the Bolshevik and when they flashed the picture of Lenine the audience hissed violently. MARJORIE.

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THE RIVOLI

Colorful Program Pleases Audience

The Rivoli bill for this week is one of colorful beauty, from both the standpoint of vision and hearing.

Franz Liszt's "Second Hungarian Rhapsody supplies the overture, the beauty of which is deepened by *Bela Nyary's* czymbalon solo. The management has accorded the audience a pretty courtesy in including a treatise on the czymbalon in the program. The brilliant efforts of the Rivola orchestral ensemble moved the audience to a spontaneous demonstration of approval. Another artistic theme that appeals to the vision is a Prizma Color Scenic, entitled "A Trek Into Swaziland, South Africa," being a natural tinted film that reveals the colorful beauty of landscape as well as the natives' odd color schemes of dress.

Melody again took a beautiful turn in the form of the lovely duet from "Lakme," sung by *Mary Fabian,* soprano, and *Georges Du Franne,* tenor, in a scene of artistic splendor.

Then the Rivoli Pictorial brings one back to the prosaic realities by showing scenes of political and international interest, as well as the central figures in the big baseball scandal.

But artistic beauty again comes into being in the "Bacchanal," a dance of joyous abandon, gracefully interpreted by *Thalia Zanow* and *Paul Oscard,* in another one of those surprisingly lovely scenes that harmonizes so perfectly with *Mr. Oscard's* dance conceptions.

The film feature is Realart's up-to-date fairy story, "You Never Can Tell," of which charming *Bebe Daniels* is the Cinderella and *Jack Mulhall* is the prince. Like all good fairy stories it has a happy ending, after many heartaches. Incidentally *Bebe Daniels* and a half dozen mannequins are shown in a number of stunning gown and millinery creations.

A novel musical offering is "Variations on Yankee Doodle," in the style of different famous composers, each "variation" played in a different *tempo.*

Some hearty laughs were supplied by the Paramount-Mack Sennett Comedy and Mutt and Jeff in "The Politicians."

Firmin Swinnen has chosen for this week's closing organ solo Mendelssohn's "Sixth Sonata," which he plays in his usual good style ELITA.

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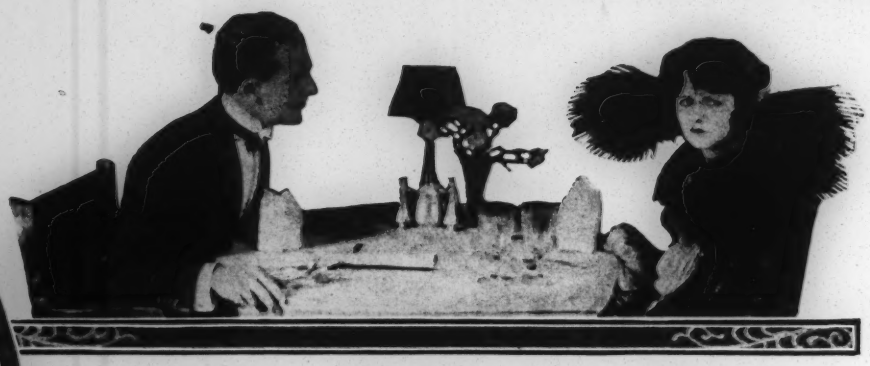

"YOU NEVER CAN TELL"

Realart Presents Bebe Daniels as a Modern Cinderella

From the story by Grace Lovell Bryan.
Directed by Chester Franklin.

Rowena Patricia Jones.....Bebe Daniels
Prince .....Jack Mulhall
William Vaughn.....Edward Martindel
Mrs. William Vaughn.....Helen Dunbar
Jimmy Flannery.....Harold Goodwin
Mysterious Sport.....Neely Edwards
M. Brian.....Leo White
Mrs. Jones.....Mrs. Harry Davenport
Mr. Jones.....Graham Pettit

The beautiful Cinderella of "You Never Can Tell" is one Rowena Patricia Jones, a cloak girl in one of New York's aristocratic hotels. Unlike the poor, unsophisticated Cinderella of our childhood days, Rowena deliberately plans to capture a husband.

At last Rowena's good fairy arrives at the hotel, in the person of a male costume designer from Paris, who sees in Rowena's beauty of face and form great possibilities for the enhancement of his gown creations.

After the fashion show, our artful Cinderella cajoles the little Frenchman into permitting her to wear the most beautiful of the costumes for just one more half hour.

Then along comes Prince Charming, in the person of good looking Jack Mulhall, a very audacious member of Society's younger set, who boldly invites Cinderella "to have an ice or something." The half hour slips by all too soon and Cinderella is obliged to flee from her Prince, leaving behind no clue to her identity but a black satin slipper.

Undaunted, the Prince hangs around the hotel and ends his trail at the cloak room counter. Mistaking the Prince's aviation togs for a chauffeur's uniform, Rowena accuses him of being as bad a masquerader as herself. He, good sportsman, lives up to the role of chauffeur and wins Cinderella's love in spite of her.

ELITA.

Bebe Daniels in "You Never Can Tell" (Realart) seems cheerful in spite of a flock of little brothers and sisters

(At the right) Rowena Jones may mistake an aviator's togs for a chauffeur's uniform but a cop's outfit is always a cop's outfit

In the oval, Bebe Daniels in Realart's "You Never Can Tell" has a captivating smile

At the top of the page, Bebe Daniels is a bit worried. "Home was never like this," she thinks

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Little Trips to Los Angeles Studios

With Ray Davidson

DOUBLE directors is the latest. By that the Jesse L. Lasky outfit means that they are going to get their money's worth out of each individual star. For instance, as soon as one director completes a picture with a certain star, the next director steps in and starts a star on a new picture. Thus all the "vacations" in between pictures will be cut out. But it doesn't mean that the two directors will work on one picture. While one director is cutting the film he has completed the other director will be actually working on a new script.

Mary Miles Minter and *Roscoe Arbuckle* are to be the first victims of the no "vacation" plan. The directors for the former will be *Chester Franklin* and *Thomas Heffron* and for the latter, *James Cruze* and *Joseph Henabery*. No doubt this new plan will mean better pictures in view of the fact that the director will not

Have to Hurry

the cutting to begin shooting on the next story. It will mean that more pictures will be made with the individual star, and this certainly will tend to put the film industry on a much firmer basis, not alone to say that it might raise salaries just a wee bit.

Doug Fairbanks has built a replica of Los Angeles in the early days for use in "The Black Fox," an adaptation of Johnston McCulley's "The Curse of Capistrano." Now we wonder just what is *Fairbanks'* idea in changing the title. It's a mistake and no doubt *Doug* will see the mistake before the picture is released.

The w. k. H. H. Van Loan is in hiding these days pounding out the last few scenes of "Mickey Flynn." The story must be good for Van has been on it some three months.

There's been lots of talk about a great San Francisco film company. The local colony isn't excited yet—but maybe at any moment. WATCH!

Monte Brice deserted New York to assist *J. Gordon Edwards* in the directing of "The Queen of Sheba" for Bill Fox.

That Palmer Photoplay Corporation is getting to be some institution. Take it from one that has been through it. And, what's more they deliver the goods. Sixteen thousand students

Are Now Enrolled

and *Roy Manker*, the general manager, predicts the number will be increased three to four thousand before the year is out. A whole floor of one of the city's largest building is now occupied. *Manker* let us in on the fact that the company may shortly have a building all its own. And later they may offer a course in continuity. Going through the offices of the company one would believe that he or she was in the busiest place in the world. Everywhere is the click of the typewriter. Though we didn't count the employes there looked to be at least two-hundred. And besides the genial *Mr. Manker* there's a real personality in *Kate Corbaley*, who

Is the Head

of the sales department. *Mr. Palmer* was in evidence during the visit, but we were told that he had a special class out at one of the studios.

Lois Weber is to make a new star. Said star is Claire Windsor, until recently known under her real name of Ola Cronk. Some change in cognomen!

Here's some gossip: *Mae Marsh* has moved from Long Beach back to her Flintridge ranch home. *Mlle Fanchon*, the noted dancer, directed some scenes for the films while here. *Bull Montana* hasn't signed a starring contract—no, not yet. Neither has *Kala Pasha* or *Spike Robinson*. *Bill Desmond*

Writes from Cleveland

that he wishes he were home. *Bill Taylor* has finished shooting "The Witching Hour." *Misha Gutterson*, famed violinist, succeeds *Arthur Kay* of the Grauman Theater Symphony orchestra.

Which reminds us that *Art Wenzel*, noted L. A. Torreador, will throw the bull for the same theater. Assistant torreadors will be *Bart Wheeler*, *Leslie MacDowell* and *Gilbert Brown*.

Clarke Irvine, Maurice Tourneur's American Matador, sends the information that Albert Roscoe, who plays in "The Last of the Mohicans," is one-fourth Indian. Thanks for the information, Clarke.

If class has anything to do with it in the future First National productions should be worth a MILLION a piece. *Sol Lesser* and the *Gore Brothers* have made it known that all First National productions are to be pre-released at the New California Hotel here. Seats will be $1.50 and up. The hotel theater

Seats Seven Hundred

There will be a forty piece orchestra. There is something big behind this idea. It means that famous tourists visiting this city will see these First National pictures and go home and talk about them. In other words free advertising.

Harrison Ford has gone east to play opposite the *Talmadge* sisters.

Frank Urson, who was assistant to *Cecil DeMille* is now directing *Wallace Reid*. Promotion, of course.

Fritzi Brunette has a new name for her maid. List! A domestic secretary, and she has kept her more than three years.

One of the dancers assisting *Doraldina* stepped too near a gas stove with her grass skirt. It isn't necessary to say what happened.

Goldwyn is shortly to start work on the first original story for the screen that *Maurice Materlinck* has completed.

Work is progressing nicely on *Mary Pickford's* next United Artists's release. And *Frances Marion* is learning to wield that megaphone like a veteran.

Charlie Condon is still sending out press matter from the Mayer lot despite the fact of the departure of both *Anita Stewart* and *Mildred Harris Chaplin*. Which proves that a good man can always keep himself busy.

George Beban, who has just completed "One Man in a Million," turned down an offer to appear in a big stage production in London. There's no chance of deserting the movies, is the way Beban puts it.

Charles Hutchison, the Whirlwinder, has his arm done up in splints these days. Too much serialing caused a fracture.

Big *Mitch Lewis* is back from New York to make his last Jack London story for Metro.

Vera Sisson, who was very well known in the days when *King Baggot* and *Maurice Costello* were famous, is back on the screen. She is playing the feminine lead in a *Robert Brunton* serial "The Fortieth Door," a Pathe release.

May Allison's sister, *Mrs. Neill Wright* has returned to her home in Tennessee. *Mrs. Wright* came west as a delegate to the Democratic convention in San Francisco.

John Davidson, the actor who has been here but a short time is to direct for *Thomas H. Ince*. *Davidson* made his screen debut in "The Great Lover."

Mme. Doraldina will have to pay *Mary Pickford* rent if she don't watch out. The dancer used the famous star's home for a number of shots in "But Yet a Woman."

Edward Earle, the O. Henry Man, has been asked to go east this fall for a turn on the legit. To date he has made no decision.

The cast of the American comedy, "The Week End." They are Mayme Kelso, George L. Cox (Director), Mary Lee Wise, Sidney Algier, Bertram Grassby, Margarita Fisher and Milton Sills

THE VERY WELL-KNOWN H. H.

HE did not notice me as I entered; no H. H. did not see me at all until I comfortably proped myself on his studio couch. "Oh, Hello!" said he, "I was just in the midst of a great scene in 'Mickey Flynn,' my latest story. You know, I've been sitting here since eleven o'clock last night." A glance at my watch told me he had been working ten hours without a stop. "And really I'm glad you're here. It will give me a chance to rest a bit. Let's walks about the house." We got to talking over scenarios. I told him I had a great idea for a story, and if he wanted it I would tell it to him. He gave me a look as if he wanted to murder me. "That's just the trouble," H. H. vociferated, "everybody that has an idea always tells it to someone else. Why don't you write it yourself. Get busy. You'll never sell it with your mouth." Still on scenarios he continued. "Yes, I've written about forty of them the two years I've been in the game. It's hard work, but I like it." Then I remembered some of his successes, "Vive la France," "The Virgin of Stamboul" and "The Great Redeemer." H. H. is a great talker—and no doubt we would still be chewing the rag hadn't I looked at my watch and recalled that I had another appointment. "Goodbye" he said, "and for the Love of St. Patrick write up that story—don't tell it to every person you meet."

SCREEN NEWS OF THE WEEK

ATTELL BACKED FILM, IT IS SAID

Reported to Have Had $25,000 in "Headin' Home"

Abe Attell, gambler and former prize fighter, who mysteriously disappeared, following the request of District Attorney Swann to tell what he knows of the "fixing" of the World Series games last fall, in which members of the White Sox team were bribed by a clique of gamblers to "throw" games to Cincinnatti, announced, it is said, to friends last week that he had put $25,000 of the $100,000 that he "cleaned up" in dice games during the past few weeks into the production of the film, "Headin' Home," in which Babe Ruth is starred.

Attell, it is learned, is very much interested in baseball, and believed that immense returns would be obtained by any picture that featured Babe Ruth, following the sensational record achieved on the diamond this year as a home run hitter. Kessel and Baumann, the owners of the state's rights to this film, however, deny that the gambler-prize-fighter had anything to do with the financing of the picture, although they admit that it was Attell who introduced them to Tex Rickard, and through him that Rickard booked the film for a week at Madison Square Garden.

At Rickard's office it was said that Attell had "some $20,000 or $25,000 in the film."

"Headin' Home" did not prove the sensation expected. On the contrary, it is described along Broadway as a flivver. Attell is not worrying, it is said, over the failure of the picture. He is believed to have a very tidy fortune stored away, having "cleaned up," it is said, on the World Series and other gambling enterprises during the year.

Kessel and Baumann said to a MIRROR representative that they have no further association with the film "Headin' Home."

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More Dogs to Act

Because Scotti, his fine Airdale, proved himself such a good actor in "The Right to Love," just released, Director George Fitzmaurice decided to give his other dogs a chance to act, so, in his fourth production for Paramount, Susie, a German police dog, and Lady, a beautiful greyhound, make their debut before the camera.

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"Kazan" Completed

Bertram Bracken has finished the production of "Kazan" at the Selig studio. "Kazan" is a wolf-dog story of the far North by James Oliver Curwood. The principals of the cast are: Jane Novak, Ben Deely, Ed Wallock, Ben Haggarty, Joe Morengo and "Duke," a big malamute that plays the title role.

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No All-Night Theater

The "All Night Movie Theater," planned for San Francisco, has been denied by the Board of Supervisors. Women's organizations protested against the enterprise.

"BULLETIN 70"

New York Central Produces Film of "Safety First"

"Bulletin 70" derives its title from the Accident Bulletin No. 70, as compiled by the New York Railways, from which the continuity of the photoplay has been prepared. It has been produced to spread the propaganda of safety-first, to visualize the thought of "Look Before You Leap." To do this it was necessary to film such (and all accidents are the result of carelessness and thoughtlessness) as recorded in the Bulletin. These in the main, are: in the coupling of cars; in the getting on and off of cars; in the not-of-keeping-the-mind-on-the-job, and in collisions. All of these have been imaginatively and cleverly put together in excellent taste; in vivid realism that brings it all sharply before the mind and closely to the heart by the induction of the human interest element. A great length of time, apparently, has been spent on these three reels, for the acting is real and true to life; the photography is perfect; the cutting and general supervision superb. It delivers a lesson with sounding emphasis.

MARGOLIES.

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Judges in Contest

Arthur Bodansky and Victor Herbert have accepted invitations to act as judges when the Rialto Theater orchestra plays the three leading compositions in Hugo Riesenfeld's $500 prize contest for the best American overture, October 8, at 10.45 A. M., at the Rialto Theater. O. G. Sonneck also has agreed to act as a judge and Carl Deis will represent G. Schirmer on the board, the music house having agreed to publish the winning piece. Other judges will be Edward Falck, Josiah Zuro, Victor Wagner, Frederick Stahlberg and Lion Vanderheim.

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Capitol Anniversary

Nazimova, in her latest Metro production, "Madame Peacock," has been booked as the feature attraction at the Capitol Theater in connection with the first anniversary celebration of the world's largest picture house the week beginning Sunday, October 24.

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In "Forbidden Valley"

"Forbidden Valley," written by Randolph Lewis and produced by J. Stuart Blackton, is a story of the Kentucky mountains. May McAvoy, a Blackton "discovery," is co-starred with Bruce Gordon. The remainder of the cast includes William R. Dunn, Warren Chandler, Charles Kent, Nellie Anderson, Harry Keifer, Emil Mink, and Gene Layman.

. . .

Eileen Percy's Third

The new William Fox production "Beware of the Bride," starring Eileen Percy, will be released in the near future. The company supporting Miss Percy includes Walter McGrail, Harry Dunkinson, Hallam Cooley, Jane Miller, Ethel Shannon and George W. Banna. The direction has been handled by Howard M. Mitchell.

LOUIS J. O'CONNOR

Character actor, who is leaving shortly for a trip to the Pacific Coast. Mr. O'Connor's work both on stage and screen is well known in the East. He has appeared in support of George Walsh in "The Manhattan Knight," with Eveline Greeley in "Diana of Star Hollow," with Olive Thomas in "The Glorious Lady," with Maude Malcolm in "The Flower of the Hills," and many others. He is a member of the Green Room Club in New York

Film Now an Opera

"The Cheat," Hector Turnbull's successful Paramount Picture, has been developed into an opera. Announcement of the fact was made by directors of the Opera Comique, in Paris, who said that the film had been done in libretto form by Camille Erlanger, who wrote the libretto for "Aphrodite." Vannie Marcoux and Marguerite Carre have been named as the principals in the forthcoming production of the opera at the famous Paris Opera house.

Alice Brady's Next

Alice Brady, having finished "The New York Idea" for Realart, has begun work on her production, "Voice of the Blood," an original story by Harry Chandlee and William B. Laub. Herbert Blache is directing the new production. In the cast are Bigelow Cooper, Emily Fitzroy, Charles Gerard, Lawrence Cecil, Constance Berry, Edith Stockton and Thomas Walsh. This work will not interfere with Miss Brady's appearance in "Anna Ascends."

SCREEN NEWS OF THE WEEK

IS THAT SO!

Edward Knoblock, has sailed for New York, where he will enter the new $2,000,000 studio of the Famous Players-Lasky Corporation.

Rosemary Theby is the star in the latest Reelcraft Royal Comedy titled "Married to Order."

Sylvia Breamer, who is under contract with Sidney M. Franklin and has been working in California, has been temporarily released in order to play the leading feminine role in "The Devil" for A. J. Callaghan and Harry Leonhardt.

Victory Bateman, the stage beauty of a score of years ago has become a character actress in motion pictures. She will appear with *Viola Dana* in "Cinderella's Twin" for Metro.

Cleo Madison, after an absence of more than a year, will be seen with an all-star cast in Metro's forthcoming production of "White Ashes."

"Big Jack" O'Brien has finished work as *Hope Hampton's* leading man in her latest picture, "The Better Way," which was filmed at the Paragon Studio in Fort Lee, N. J.

Billie Burke's country place at Hastings-on-the-Hudson furnished a number of exterior scenes recently for the Metro's picturization of "Fine Feathers."

Florence Vidor is co-featured with *House Peters* in the forthcoming *Thomas H. Ince* production, "Magic Life," this being the second picture for which she was loaned to *Ince* by *King Vidor* Productions in the past three months.

Edward Small's Screen Test

Edward Small, head of the Edward Small Motion Picture Enterprises, proposes to revolutionize the method of presenting stage and screen artists to producing managers. His innovation will be known as "private screen tests." Instead of using photographs to show managers the various stars whose business affairs he manages, he will use a studio projecting room and throw the star on the screen in scenes and close-ups, so that the producing manager can see the stars that he is negotiating for just as they will appear in a screen production. These will be known as "screen tests." Mr. Small's motion picture gallery of stars will be the first to be erected in this country, it is said.

• • •

Constance Talmadge Picture

"The Man from Toronto" has been chosen as the first picture which Chet Withey will direct for Constance Talmadge shortly after her return from Europe. This picture is an adaptation from "Perkins," a play by Douglas Murry, which was produced in New York by Henry Miller.

• • •

Honors Harry Levey

A bronze medal from the French Republic has been presented to Harry Levey, as a mark of appreciation from the French Government. Last October the French Economic Mission visited New York with other delegates to the International Trade Conference and it was through Mr. Levey they were introduced to the motion picture industry.

Paul Brunet, President of Pathe, bidding good-bye to Lord and Lady Beaverbrook as they sailed to England aboard the Acquitania

KIPLING TO WRITE FOR PATHE

"The Light that Failed" and "Nalulahka" Have Been Picturized

RUDYARD KIPLING, the famous English author, had been signed by Pathe to write several stories for the screen. This, it was stated, was one of the reasons for Paul Brunet's European trip. Arrangements were consummated while he was in Europe.

Coincident with that announcement comes another, that Robert Brunton, who at present is producing for Pathe a Ruth Roland serial and one with Charles Hutchinson, will make the Kipling stories for Pathe distribution.

The first Kipling script is expected in this country by November. Randolph Lewis has been commissioned by Pathe to confer with Kipling and for that purpose will sail for England this week.

Only two of Kipling's works, according to Pathe, have been picturized. These are "The Light That Failed" and "Nalulahka," both handled by Pathe.

Brunton, who has been here for a week, is known to have had conferences with Brunet regarding a number of important productions for the new year.

Winifred Westover Returning

Winifred Westover is coming back to the United States. The charming American actress who went abroad last summer to star in a number of productions made by the Central Film Company of Sweden has finished the last of the series. "The Smile That Was Found Again," and is returning on the S. S. United States due in New York about October 10th.

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Griffith Film Continues

D. W. Griffith's "Way Down East," with Lillian Gish, Richard Barthelmess, Lowell Sherman, Burr McIntosh and other prominent players, enters upon its seventh week at the Forty-fourth Street Theater, where it seems destined to equal the long run of Mr. Griffith's former production, "Hearts of the World." The picture will probably continue at this house until Christmas.

• • •

Norman Trevor in Films

Norman Trevor, who is featured with Gilda Varesi in "Enter Madame," as been secured by William Ziegfeld for motion picture work. This is not Mr. Trevor's first experience in films as he has recently been working for Selznick on "The Daughter Pays," and also supported Doris Keane in "Romance."

• • •

Olive Thomas Left No Will

Mrs. Olive Thomas Pickford, wife of Jack Pickford, made no will prior to her death in Paris on Sept. 10 last. Upon representations to this effect to Surrogate Foley Monday he appointed Nathan Burkan, attorney, administrator of her estate. She left more than $25,000 in personal property.

• • •

"The Gamesters" Completed

"The Gamesters," an American photodrama starring Margarita Fisher, has been completed. George L. Cox directed it and the supporting cast includes Hayward Mack, L. C. Shumway, C. Dempsey Tabler, Evans Kirk and Joseph Bennett.

• • •

Title of Pinero Film

"A Slave of Vanity," is the title under which Robertson-Cole will release the screen version of Sir Arthur Wing Pinero's play, "Iris," starring Pauline Frederick.

Second Fanark Film

After assembling and editing "The Crimson Cross," the Fanark Corporation's initial production, N. Brewster Morse, the author of this story, and George Everett, the director, have left for Mr. Morse's home in Milford, Pa., where plans are afoot to mix business and pleasure. The wonderful country surrounding Milford is to be used for exteriors in Fanark's second production, "The Strength of the Weak," also by Mr. Morse, to be directed by Mr. Everett.

The cast for this picture has been practically selected and details will be completed upon the return of the author and director to New York. Before leaving the city Mr. Morse expressed his pleasure in the results obtained in "The Crimson Cross." The picture is arousing unusual interest in police circles by reason of the theme upon which it is based—hypnotism.

• • •

First Rockett Film

The first offering of the Rockett Film Corporation now completed is "The Truant Husband," from the Albert Peyson Terhune story. In the cast are Mahlon Hamilton, Betty Blythe, Francelia Billington and Richard Ryan. President Ray Rocket announces that it is the purpose of his company to produce six features a year. Plans are now under way for the erection of a studio in Los Angeles where future productions will be filmed.

• • •

Metro Stock Company

Organization of a company of stock players is being completed at Metro's West Coast studios in Hollywood for use in the company's future productions. Among the best known of the screen favorites who in future will be seen only in Metro pictures are Edward Connelly, Wyndham Standing, Edward Jobson, Florence Turner, Cleo Madison, Edward Cecil and Lawrence Grant.

• • •

Owen Moore's Next

Myron Selznick, production head of Selznick pictures, announces that Owen Moore's first production following his vacation in Europe will be "Lend Me Your Wife," an original comedy-drama written by Victor Heerman.

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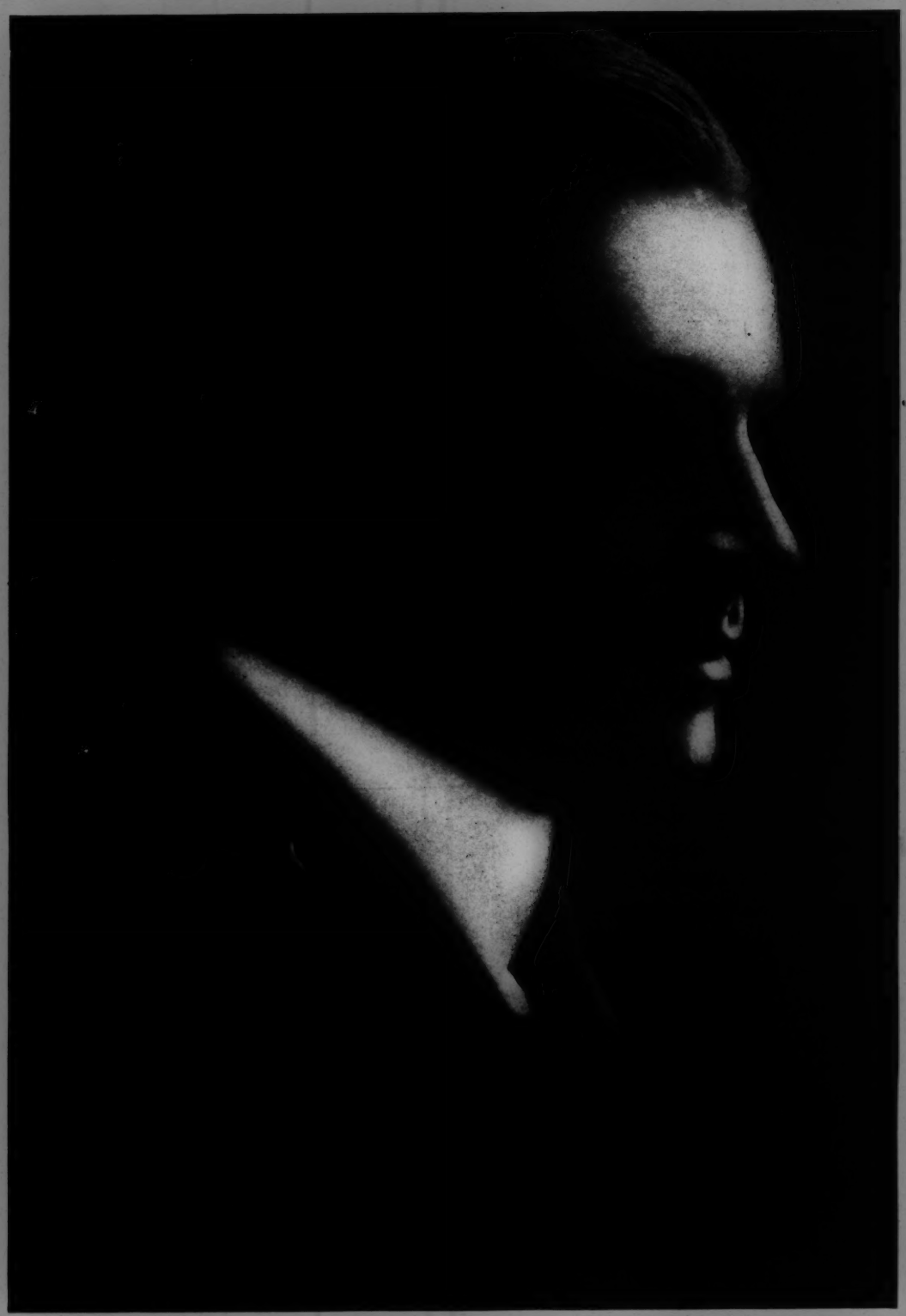

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The Letters of Heloise to Her Chum

(*Continued from page 647*)

gents what dearly loves to kid you, Margie. I dearly love a man that kids, Margie, but, of course, there is a time and place fo' that in its place, Margie.

Well, Miss—Miss Adair," he says, "don't take this too much to heart, as you can see how it is with us, can't you?"

"Oh, yes!" I says, brightly, "but tell me about the picture, because I am unseemly interested in same, nevertheless, Mr. Goldplate."

"Goldbug, *not* Goldplate!" he says. "Well, this here picture is a Western picture full of thrills. Have you ever jumped out of a burning building?" Don't you dearly love his joking manner, Margie

"Oh! yes, often," says I, not wanting to show him I was ill at ease.

"That's fine!" says he. "Then we can save a lot of time, because sometimes actors are a little finicky about getting burns and bruises. They don't stop to think how much

It Cost Us

to burn down a whole edifice. These here Vanity Fair Girls of Hal Roach's are fearless, and never think an accident is serious unless they break a leg, Miss Adair."

"This here picture," he went on suavely, "is located in Arizona, but of course we will take same right here, and you are the daughter of the commanding officer of the regiment there. There whole regiment loves you dearly," says he, "but one day you were unjustly insulting to an Indian Chief's brother and he has been sore at heart ever since. You see, he loved you too." I dearly love this, Margie, being loved by a whole regiment and Indian Chieves brothers, and everything. Issent you just a little bit envious of my future, Margie?

"Well, Miss Adair," says he, "things go from bad to worser, and this here Indian and his family swipes your father just as he has sanctioned your marriage to a lively young lieutenant, and the regiment is all chloroformed by the Indians, making pursuit practicaly null and void. They also set the

Building on Fire

in witch you peacefully repose. You can wear your kimona here," he says, recognizing my beauty should go ungarnished, as the case may be.

"Then do I really have to make a fiery leap?" I asked.

"Oh, yes Miss Adair," he said swallowing a yawn, "and that is only the genesis. The young Lieut., your lover, is awaiting in a nearby cactus with saddled horses, and the pursuit comes now after your stolen father. You both ride fearlessly over cliffs and mountains, and we have a man out now what hopes to find a nice wide chasm where you and the Lieut. can make a deathleap on your enflamed steeds. That ought to be a knockout."

Now Margie, I dearly love all his clever ideas, but laying all kidding to one side, I don't really think my forty is western thrillers, and the sooner the Goldlocked party could be headed off, the better, Besides, you know how I dearly

Love Dumb Animals

and it would be unalloyed cruelty to these here horses, Margie, to make them do all them leaps.

"But Goldie," says I with an entreating smile, "I fear I cannot do all this here stuff."

"Why not?" says he lighting another Camel.

"Well," says I, "since childhood I have been afflicted with an annoying inheritance of witch would spoil all my close-ups. I have," I says, "a hay-fever habit, witch makes me sneeze whenever I gets around dumb beasts such as horses. If I even glided by a livery stable, my dear sir, I have to sneeze," says I.

"This is most unusual," says he, throwing his ignited match into an adjacent inkwell. "Tell me more," says he.

"Well," says I, "I have even been known to sneeze when picking up a cat to pet same, and you can see as well as the next man, Goldie, that a sneeeze on the screen is worse than two in the subway."

"Well, Heloise," says he, "I'll have to have our scenario writer cut all fur-bearing animals out of the picture then. Do you like water stuff?"

"Oh, I dearly love water stuff!" I exclaimed with a gurgle. "I am a diver of the first water!"

"Fine," says he, putting the wrong end of the Camel into his mouth for a moment. "We can change the whole setting to the seaside and have the chase in motor boats. We might

Charter the Navy

also. Perhaps," says he, "we can even find a cheap hotel to burn down."

Well, Margie I was delighted as you know I dearly love the water and I guess he will find the fire scene will have to be null and void as it will take the combined eagle eyes of the Pinkertons to find a cheap hotel these here days.

"Well, little girl," says he, casting an admiring dart at my hat, "I would dearly love to have you go to dinner with me tonight."

"I would dearly love to go," says I thinking of Al's words of warning, "but I know better—"

"Why," says he, shooting his cuffs, "if you would dearly love to go, then why not?" says he.

"No, no," says I with a ghost of a smile, "I mean I know better than to go to dinner with you, but I'll *go* just the same." You see, Margie, it pays to scare them a little. Get wise to yourself, Margie.

Well, Margie, this is all I'm going to write about this time. As Lady Godiva said, when finishing up the line of march of her famous bareback ride, "I am drawing near my close." Aint that a good one, Margie? If you don't get it, read it again.

Yours as ever,

HELOISE.

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THE NAIL OR THE THUMB

Common Sense and Knowledge of the Facts Mean Security in Making Investments

BY HUTCH

WHY is it that such a large percentage of people when they are investing their funds, seem to hit the nail on the thumb rather than on the head? Is it because they have not the patience or the time to investigate thoroughly the securities they buy before the time of purchase, or is it because they get confused and excited at the statements made to them by so many salesmen? Making a decision on investments calls for a moderate amount of intelligence founded on information. If the information is not at hand get in touch with some one who has it. Don't make a bad move and afterwards say that you thought so-and-so to be the case. First learn the facts—then use common-sense.

A dog with a juicy sirloin in its mouth once crossed a bridge and looked over the edge at his reflection. He was full of enthusiasm for the steak he saw in the water and, being a courageous hound, decided to take the meat from the other dog's mouth. He made the required snatch, lost his own meal and got his nose wet in the bargain.

That is just another way of saying that if you have Liberty Bonds, don't sell them at the present market in an effort to buy something which will net you 1 per cent or 2 per cent more. During the past week a great many issues have been brought out to net more than Liberty Bonds do, but if you sell Liberty Bonds and buy some of these new issues which, incidentally, are not yet seasoned, you may lose more on the sale of your Liberty Bonds than you will make in several years by buying the new issues.

Notable among these new issues are the $20,000,000 bonds of the Kingdom of Norway which were oversubscribed within a few hours. It is understood that this issue will cost the Kingdom of Norway about 8½ per cent. This figure is interesting when we consider the French Loan which came out on September 9th and which cost the French Government about 9½ per cent. No, it is not a question of whether the credit of Norway is better than that of France, but merely a change in the industrial and financial situation which has occurred between the time of the two issues. Capital during the past few months

Has Switched Rapidly

from speculative to investment securities. To quote a table from the New York Evening Post:

	1920.	Low for Last week's high.
Atch. gen. 4s.....	67⅞	77¾
A. C. Line 4s.....	69⅞	77½
C., B. & Q. gen. 4s	67	80½
Great No. 4¼s....	70	80
Ill. Cent. ref. 4s...	65	71½
N. Y. Cent. 3½s..	61¾	69
Penn. 4s, '48.....	75½	82
Un. Pac. 1st 4s....	74⅛	81⅞
No. Pac. P. L....	69	77⅝
Armour 4½s.....	73⅞	80
Gen. Elec. 5s.....	81	87½
U. S. Steel 5s.....	88⅝	95

Now, keeping in mind that a low bond market has existed for some time, and that it is now rapidly shrinking, there is a plain indication that money rates have already started to go down, hence the Kingdom of Norway was able to float its loan at a less expense than the Republic of France—Q. E. D.

The foregoing is not, in any way, to be construed as advice not to buy the Kingdom of Norway bonds. They are considered by reliable authorities a good buy, but if you have other holdings which are netting you a less per cent and you bought them at a higher level than they are now, you should figure out carefully whether or not you will actually make money on the change before you make it.

For those who have studied economic conditions, it is no news that money rates

Are Going Down

This was indicated some time ago when the price of commodities commenced to go down. During the past month we have had some important announcements from cotton manufacturers, automobile manufacturers, sugar producers, etc., that extensive reductions would be made in prices. Economists know that bond prices go up when commodity prices go down, and vice versa. These matters of economics are about as clear as a mud puddle to most of us, and we have not time to make a life study of the subject.

There is a sure and safe way to eliminate all these difficulties—that is to buy securities which will bring a good income year in and year out, and not fluctuate in value so that no matter what the price of bonds is in the market you are certain that your bond is worth one hundred cents on the dollar. Take Prudence-Bonds, for example, or Guaranteed First Mortgages.

To become more specific we will answer some of the questions that have been asked us during the past week. You can then see for yourself their relative value.

QUESTION: I contemplate investing $1,500 or $2,000 shortly, and am anxious to get your opinion of the following securities: Ray Hercules, Big Ledge, Sweet's Company, and Tonopah Divide. Do you think these investments offer possibilities of quick profits? L. H.

ANSWER: We think you are on the wrong track. You are trying to get your profits too quickly and we find no justification whatever for a man of moderate means putting his funds into such holdings. Of course, if you have lots of money to waste, you may get a thrill out of at least one of the above, but our advice is—don't try it.

QUESTION: Idaho Power First 5s look very attractive to me at current levels. Can you inform me how this investment is rated? Do you think it is a good buy?

ANSWER: These are a long term underlying bond, and are used as security for a $2,000,000 issue of First Lien and General 8's, 1930. The 8's are redeemable on and after June 1, 1923, at a premium of ¾'s of 1 per cent. for every year to maturity, at 74 they yield around 7.25 per cent.

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GEORGE MELFORD'S Production
"BEHOLD MY WIFE"
RIVOLI ORCHESTRA
FREDERICK STAHLBERG, Conducting

RIALTO B'WAY AT 42nd ST

CHARLES RAY
in
"PEACEFUL VALLEY"
RIALTO ORCHESTRA
HUGO RIESENFELD, Conducting

Gaiety B'way & 46th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30
John L. Golden Presents
FRANK BACON in Lightnin'

EMPIRE Broadway & 40th, Evgs. 8:20 Mats: Wed. & Sat: at 2:20
DAVID BELASCO Presents
A NEW COMEDY
"CALL THE DOCTOR"
By JEAN ARCHIBALD

LYCEUM West 45th St. Evgs. 8:20. Mats. Thurs. & Sat. at 2:20
David Belasco Presents
INA CLAIRE
In "Gold Diggers"
By Avery Hopwood

Knickerbocker B'way, 38th St. Evgs. 8.15 Mats. Wed. & Sat. 2.15
"THE SWEETHEART SHOP"
A Sprightly Music Comedy

BELASCO W. 44th St. Evgs. 8.20 Mats. Thur. & Sat. 2.20
David Belasco Presents
FRANCES STARR
In "ONE"
A New Play by Edward Knoblock

Cohan & Harris W. 42d St. Evgs. 8.15 Mats. Wed. & Sat. 2.20
SAM H. HARRIS presents
"Welcome Stranger"
A new comedy by Aaron Hoffman

Hudson Theatre. W. 44th St. Evs. 8.30. Mats. Wed. and Sat. 2.30
Beg. TUES. EVE. Oct. 12
GEO. M. COHAN'S Production of
"THE MEANEST MAN IN THE WORLD"

ELTINGE THEATRE W. 42nd St.
Evgs. 8:30 Mats. Wed. & Sat. 2:30
A. H. WOODS, Presents
"Ladies Night"
A New Farce in Three Acts
by Charlton Andrews and Avery Hopwood, with
John Cumberland Charles Ruggles
Allyn King Evelyn Gosnell

REPUBLIC West 42d St Evgs. at 8:30. Mats. Wed. & Sat. at 2:30
Earl Carroll's
"The Lady of the Lamp"
An Unusual Play

MOROSCO West 45th St. Evenings at 8.30 Mats. Wed. & Sat., 2.30
Wagenhals & Kemper Co. Presents
The Mystery Play
THE BAT
By Mary Roberts Rinehart and Avery Hopwood

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Capitol Grand Orchestra
Review, Scenic, News, Digest

GOOD TIMES AT THE **HIPPODROME** World's Biggest Show at Lowest Prices MATINEE DAILY
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NEW PLAYS ON BROADWAY

(*Continued from page* 635)

munity depicted than to any other community the world over.

Celia Adler gives a brilliant performance of the young daughter, whose fancies run away with her. Most of the weight of the play rests on her shoulders, and she bears it easily and gracefully. It is a little too much to expect *Dudley Digges* to be authentically Jewish, but as Chone is far more than a racial symbol—indeed, as the entire play is far more than a Jewish play—his characterization is entirely satisfactory. It is more, it is excellent. *Fred Eric* does a difficult piece of work ably as the half-wit, and *Helen Westley*, is vastly amusing as the disgruntled wife of Chone.

The theme as such is slight, and in the third act the interest is inclined to slump, but a final act which ranks with the finest examples of modern stagecraft, brings the evening to a close with a flourish.

JOHN J. MARTIN.

• • •

"BROADWAY BREVITIES"

Bert Williams and Eddie Cantor in New Revue

Revue in two acts. Lyrics and music by Blair Treyner and Archie Gotler and Arthur Jackson and George Gershwin. Staged by J. C. Huffman. Silks by Mallinson. Costumes by Paul Arlington, Inc. Produced by George LeMaire at the Winter Garden, Sept. 29.

Principals: Bert Williams, Eddie Cantor, George Le Maire, Ethel Haller, Ula Sharon, Alexis Kosloff, Hal Van Rensellear, Eddie Buzzel, Peggy Parker, Natalie Kingston, Genevieve Houghton, Maxwell Francis, William Sully, Vera Grosset.

Motor cars and tires may be reduced in price but shock absorbers will increase, provided the demand for seats at the Winter Garden continues at a capacity rate. *Bert Williams* sings about his corns, two of which he calls "Brutal" and "Cruel;" *Eddie Cantor* and *George Le Maire* tell the jest of ancient burlesque which relates to the saloonkeeper who thought he had only three doors in his establishment, forgetting to include—oh you know the aged wheeze; *Cantor* and *Lemaire* whisper seemingly suggestive things into the ears of young girls, and in many other ways is the audience reminded of the vigor of antiquity.

The best thing in "Broadway Brevities" is the dancing of *Ula Sharon*, a pretty and graceful girl, who pirouetted with captivating youthfulness—at various intervals in the performance. Her most ambitious moments came in a dance of seduction, conceived and composed by none other than *Bert Williams*, in which she attempted to repel the advances of *Alexis Kesloff*. The idea has been done over and over again.

Cantor and *Le Maire* performed their amusing scene in an osteopath's parlor, which was one of the high lights of the recent "Follies," and derived considerable fun out of a dentist's office. *Bert Williams* sang in his droll manner. *Ethel Hallor* was a decorative feature. Several chorus girls sang of the woes of prohibition. The first act moved with briskness and breeziness.

LOUIS R. REID.

• • •

"JIM JAM JEMS"

Jazzy Musical Show with Ada Mae Weeks and Roscoe Ails

A musical comedy in two acts and six scenes. Book by Harry L. Cort and George E. Stoddard. Music by James Hanley. Produced by John Cort at the Cort Theater Oct. 4.

Cyrus Ward	Stanley Forde
June Ward	Ada Mae Weeks
Annette	Irma Marwick
Philip Quick	Joe E. Brown
Johnny Case	Frank Fay
James	Harry Langdon
Geraldine McCann	Kathryn Miley
Archie Spotter	Ned Sparks
Birdie McIntyre	Virginia Clark
Murphy	Gattison Jones
O'Ryan	Joe E. Miller
Miss Taken	Rose Langdon
Mr. Jazz	Roscoe Ails
Miss Jazz	Midgie Miller
Rosie Robbins	Zoe Barnett
Harry Judson	Paul McCarty

Following noisily upon "Broadway Brevities" a girl and music show bearing the title of "Jim Jam Jems" comes to town, carrying as its corps commanders *Roscoe Ails* as amusing and ingenious a jazz dancer as has ever crowded a vaudeville theater to capacity, *Midgie Miller*, his chief assistant in interpreting the spirit of St. Vitus; *Frank Fay*, a singer of uniquely droll style; *Ned Sparks*, who, within the memory of the writer, has never accompanied one of his quips with a smile; *Stanley Forde*, whose basso profundo, oh, very profundo, has enriched many a musical play and—most important—*Ada Mae Weeks*, a dancer and singer of charm and daintiness.

With such a roster any musical show would take on special lustre even on a street which boasts "Irene" and "Pitter Patter." With such a roster "Jim Jam Jems" takes on speed and interest, which should make it especially popular with patrons of this kind of entertainment. A thin and well-worn story concerning the adventures of an innocent girl among the bright lights from which she has been restrained by a hypocritical guardian serves as the framework for the jazz and other specialties of the principals.

But it is principally jazz by which the show is featured—jazz played with a capital sense of humor and the grotesque by *Ails* and his band, and sung effectively by the *King Sisters* in a number called *Raggedy Ann*, with the assistance of a well-drilled chorus. *Miss Weeks* danced and sang capitivatingly the innocent damsel, while *Fay* was pert and engaging as her reporter guide.

LOUIS R. REID.

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"TIP TOP"

Fred Stone Holiday at the Globe

Musical comedy in two acts and five scenes. Book and lyrics by Anne Caldwell and R. H. Burnside. Music by Ivan Caryll. Produced by Charles Dillingham at the Globe Theater Oct. 5. Principals: Fred Stone, Gladys Caldwell, Duncan Sisters, Six Brown Brothers, Scott Welsh, Oscar Ragland, Princess White Deer, Violet Zell, Gus Minton, Marie Sewell, Roy Hoyer, Teresa Valerio, Dan Baker, Bert Jordan, Helen Rich, Dorothy Clarke and the London Palace Girls.

That superb clown, *Fred Stone*, is back in town with his captivating drollery, his boyish antics, his acrobatic dancing, his ready defiance of the law of gravitation, his —— oh, what do not his talents include? Versatile and amusing, his career on Broadway is just one Dillingham holiday after another. This season it is "Tip Top," which is chosen as a medium for *Stone's* comicalities, but "Tip Top" is just "Chin Chin" and "Jack o' Lantern" under a different dressing. The librettist and composer have threaded a framework upon which *Stone* cavorts—and the audience does the rest, which is mainly crowding into the Globe Theater.

The Caryll music is not as timely as on former occasions, but it serves adequately for the good voices of *Gladys Caldwell*, *Scott Welsh* and the *Duncan Sisters*. *Miss Caldwell's* sparkle, *Mr. Welsh's* ability to make ballads convincing, and the *Duncan Sisters'* charm in crooning any kind of a number are assets to any musical comedy. But in addition to them there is a vast array of diversified talent, mostly dancing talent. There are the *London Palace Girls*, young, slender and graceful, and most of them good looking. There are *Violet Zell* and *Marie Sewell*, ingratiating as ever. There is a good eccentric stepper named *Roy Hoyer*, and finally there is *Princess White Deer*, as agile an Indian as ever came out of the west. And last but not unimportant by any means are the *Six Brown Brothers*, who saxaphone their way into the hearts of the audience.

LOUIS R. REID.

Woods to Produce in Chicago

A. H. Woods, under whose direction the Playhouse in Chicago will remain indefinitely, has for several years been eager to seek some other producing center besides New York. In his opinion, which he has reached after a careful study of the theatrical situation, Chicago offers the best opportunities. The Playhouse is only one of the Woods theaters in this city. Another has borne his name for some time. Still another is under construction. This will make the noted producer's holdings in Chicago equally as large and representative as are his holdings in New York, the city in which he first established his fame as author and producing manager. Mr. Woods aims to spend at least four months every year in Chicago. The premiere of "Scrambled Wives" at the Playhouse is set for Sunday, Oct. 10.

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—ASK ME—

Where to Buy and Anything Else You Want to Know

EDWAKD L. BERNAYS

WILL you please tell me in what Alexander Onslowe is playing since the closing of "Sacred and Profane Love"—or in what production he is to be this coming season? ?

W. R.
Hartland, Wisconsin.

Alexander Onslowe is not playing in anything at the present moment. He is to appear very shortly in "Sonya."

• • •

Will you kindly let me know what Mr. William Cary Duncan, the librettist has done in regard to musical comedy? Has he written any of the big musical comedies?

LINA PARILLO.

Mr. William Cary Duncan has written the libretto for Anslem Goetzl's musical comedy "The Rose Girl." He lives in New York and his office is at 220 West 43rd Street.

• • •

Kindly let me know thru your "Ask Me" column in the Dramatic Mirror what has become of Mrs. Irene Castle. She has always been my favorite and I trust she has not left the screen and stage for good.

I heard a tiny rumor that Walter Hast had intentions of starring her in a drama on the stage. Is this true?

You will oblige me very much if you can give me any information.

A DE F.
Manhattan.

Mrs. Irene Castle is at present at Ithaca, New York. Walter Hast disclaims any knowledge as to the origin or meaning of the rumor which you have heard.

• • •

Can you please tell me what the name of the song is that she sings in "Little Old New York?" I think it is a beautiful Irish song, and I want to have it. Also, could you find out for me where I can buy it? I have asked in a couple of music stores, but they don't seem to have it.

CARRIE WALES,
New York City.

The song to which you refer is "Do You Hear Me Calling You?" As Patricia sings it, we think it is one of the most charming songs we have heard in a long while. They are selling it now in the lobby of the theater.

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DRAMATIC MIRROR,
New York.

I desire through your columns to express my sincere thanks to the New York Hippodrome management, performers and employees, and the many other friends for their expressions of sympathy and floral offerings in my late bereavement in the loss of my beloved husband, William W. Power, late of Power's Elephants, New York Hippodrome.

MRS. W. W. POWER,
Palisade Avenue,
Fort Lee, N. J.

Sept. 28/20.

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